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Updated Designation Report for 306 Ponce de Leon Avenue – Atlanta Eagle Landmark Building / Site (LBS)

(Updated January 20, 2021 for the January 27, 2021 Urban Design Commission public hearing.)

In Accordance with Section 16-20.005(d) of the City of Atlanta Code of Ordinances

Street Address: 306 (aka 306-308) Ponce de Leon Avenue, NE

Application Number: N-20-407 (D-20-407)

Proposed Category of Designation: Landmark Building / Site (LBS)

Zoning Categories at Time of Designation: MRC-2

District: 14 **Land Lot:** 48 **County:** Fulton

Designation Report Sections:

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Except as noted below, Sections #1 - #8 and #15 of this Designation Report are based on, incorporate the research completed by and includes text prepared by Historic Atlanta, Inc. and shall be considered part of the Director's "research" as required in Section 16-20.005(d) for the preparation of a Designation Report for a proposed nomination.

1. ELIGIBILITY CRITERIA

As more fully described in this Designation Report, the 306 Ponce de Leon Avenue – Atlanta Eagle Landmark Building / Site (LBS) meets the following criteria for a Landmark Building / Site (LBS), as defined in Section 16-20.004(b)(2)(a):

Group I - Historic Significance:

Three (3) total criteria - if qualifying under this group alone, at least one (1) criterion must be met. The 306 Ponce de Leon Avenue – Atlanta Eagle Landmark Building / Site meets three (3) criteria:

- (1) The 306 Ponce de Leon Avenue – Atlanta Eagle Landmark Building / Site is associated with the **work of a person of exceptionally high significance to the city, the state and the nation: RuPaul Andre Charles**. At the Celebrity Club where RuPaul continued to build upon and expand his performances as a dancer, lead singer of his band, Wee Wee Pole, an individual musical artist, a drag queen and a variety show host. Butler sees that "Celebrity Club offered RuPaul so many performance experiences that helped him find what was possible for his future life as a world class entertainer." Ru would continue to experiment with shows and eventually created a fake tv show at the club, foreshadowing his future success with RuPaul's Drag Race, bringing drag culture into the homes of viewers around the world.
- (2) The 306 Ponce de Leon Avenue – Atlanta Eagle Landmark Building / Site is associated with an **extremely important historical trend and event of local and state significance: the historic pattern of the policing, harassment, and social control of LGBTQ persons (2009 - 2010)**.^{1 2} The Atlanta Eagle marks a particularly significant example of policing and harassment due to the strong public resistance to the City of Atlanta's action. The Atlanta Eagle fought back and won a legal case against the City of Atlanta.

These historic activities against the LGBTQ community have occurred primarily over the last 70 years. Raids that contribute to the history of the LGBTQ harassment and policing in Atlanta include, but are not limited to the raid of a 1969 showing of Andy Warhol's "Lonesome Cowboy" at a theatre in Ansley Mall, a showing of an adult film the Gay Paree theatre in 1973, and the raid of the Atlanta Eagle in 2009.^{3 4}

On Sept. 10, 2009, The Atlanta Eagle was raided without a warrant by the R.E.D. D.O.G. Unit of the Atlanta Police Department searching for "sex and drugs." Using homophobic slurs while detaining bar patrons and staff, the raid led to a federal lawsuit

¹ Scott, p.5

² NYC LGBT Historic Sites Project. pp.35-39

³ South of Stonewall: The Atlanta Police Raid That Sparked Georgia Gay Liberation, *South of Stonewall: The Atlanta Police Raid That Sparked Georgia Gay Liberation*, Georgia Public Broadcasting, June 28, 2019, <https://www.gpbnews.org/post/south-stonewall-atlanta-police-raid-sparked-georgia-gay-liberation>

⁴ Mike Christensen, "Throat' Continues Run at Gay Paree," *The Atlanta Constitution*, September 2, 1973, p. 58)

against the Atlanta Police Department for illegal searches and seizures.⁵ According to the plaintiffs' lawyer Dan Grossman, "The Eagle Raid was the worst act of official government-conducted anti-gay discrimination in Atlanta in almost 40 years -- since the gay bar raids of the 1970s -- and the city government," under leadership of Mayor Kasim Reed, "spent more than a year defending the actions of the police and opposing the rights and dignity of gay [Atlantans]."⁶

Per the settlement agreement, the City of Atlanta has incorporated new training requirements for the Atlanta Police Department. In addition, the relationship between the LGBTQ+ community and City leaders has continued to evolve since 2009. "It is hard to imagine any Atlanta politician ... openly opposing LGBT dignity in the way a mayor thought he could get away with just... years ago," Grossman notes.⁷

The 306 Ponce de Leon Avenue – Atlanta Eagle Landmark Building / Site is also associated with an **extremely important historical trend and event of local significance: the transition of the Ponce de Leon Avenue corridor from a fashionable, residential corridor containing large, stylistic homes for middle and upper income residents to a commercial corridor** containing small office, retail, and eating/drinking establishments, and larger institutional uses.

Through the early and mid-1900s, Peachtree Street, 10th Street and Ponce De Leon Avenue became commercial corridors for small businesses catering to the residents of Midtown. New small commercial structures were built along these streets, but "Ponce de Leon, in particular, is characterized by houses which have been altered to accommodate businesses, and small commercial blocks."⁸ Ponce De Leon Avenue evolved from a residential street into an increasingly commercial corridor – and the architecture changed to reflect that shift.

- (3) The 306 Ponce de Leon Avenue – Atlanta Eagle Landmark Building / Site is associated with an **extremely important social group in the history of the city and the state: the LGBTQ community in the City of Atlanta**. The LGBTQ community played a critical role in the revitalization of the City of Atlanta in the 1970s -1990s, particularly the neighborhoods in northeast and east Atlanta. This community is an integral part of the City's social, cultural, and political landscape and have helped create the City's reputation as an open, welcoming, progressive, dynamic, and diverse urban area.

⁵ "Calhoun v. Pennington Legal Complaint," *Calhoun v. Pennington Legal Complaint* (2009)) <http://eagleraid.wpengine.com/wp-content/uploads/2009/11/Eagle-Complaint.pdf>. Note: Filed at United States District Court for the Northern District of Georgia

⁶ "Atlanta Eagle / 306 Ponce History," *Atlanta Eagle / 306 Ponce History*, May 14, 2020). Note: E-mail between Daniel Grossman, lawyer for the Atlanta Eagle, and Charles R. Paine. Will be referred in later footnotes as "Grossman"

⁷ Grossman

⁸ NRHP, p.5

Group II- Architectural Significance:

Eleven (11) total criteria - if qualifying under this group alone, at least five (5) criteria must be met. The 306 Ponce de Leon Avenue-Atlanta Eagle Landmark Building / Site (LBS) meets three (3) criteria:

- (1) The 306 Ponce de Leon Avenue - Atlanta Eagle Landmark Building / Site (LBS) clearly dominates and is **strongly associated with the street scene along Ponce de Leon Avenue and the urban landscape in Atlanta's Midtown neighborhood**. The Atlanta Eagle Building occupies a highly visible location along the significant and well-known Ponce de Leon Avenue corridor.
- (10) The 306 Ponce de Leon Avenue – Atlanta Eagle Landmark Building / Site (LBS) has **virtually all character-defining elements of its type and design intact**, taking into account both its late 1800s original construction and its 1940s adaption into a mid-century commercial building reflective of the transformation of the Ponce de Leon Avenue corridor.
- (11) The 306 Ponce de Leon Avenue – Atlanta Eagle Landmark Building / Site's (LBS) **original site orientation is maintained**. The buildings and associated features have not been moved or altered from their original and 1940s orientation facing Ponce de Leon Avenue. The 1940s façade's relationship to the public sidewalk and right-of-way remains unchanged. The Landmark Building / Site (LBS) maintains a prominent and recognizable site along the Ponce de Leon Avenue corridor.

Group III - Cultural Significance:

Three (3) total criteria - if qualifying under this group alone, at least one (1) criterion must be met, as well as least three (3) criteria from Groups I and II. The 306 Ponce de Leon Avenue-Atlanta Eagle Landmark Building / Site (LBS) meets three (3) criteria:

- (1) The 306 Ponce de Leon Avenue-Atlanta Eagle Landmark Building / Site (LBS) has served as a **focus of activity, a gathering spot, or other specific point of reference in the urban fabric of the city, particularly by the LGBTQ community** and through its use as The Celebrity Club, Renegades, and The Atlanta Eagle. These spaces were generally free from the societal pressures that limited personal expression. Since the initial wave of LGBTQ establishments in the early 1970s, the popularity of these types of spaces has remained sustainable and has contributed to the establishing of new LGBTQ spaces to this day.
- (2) The 306 Ponce de Leon Avenue-Atlanta Eagle Landmark Building / Site (LBS) is **broadly known or recognized by residents throughout the city, particularly by the LGBTQ community**. LGBTQ Atlantans, like members of LGBTQ communities across the United States, were also empowered to become more public, resist societal pressure, and create various religious, political, and cultural groups such as the Metropolitan Community Church, the Atlanta Chapter of the Gay Liberation Front, and Red Dyke Theatre. Coinciding with the emergence of these local organizations, was the creation of bars, restaurants, and bookstores for LGBTQ customers in nodes within the City of Atlanta such as the Cheshire Bridge corridor, Little Five Points, and the Midtown neighborhood.

- (3) The 306 Ponce de Leon Avenue-Atlanta Eagle Landmark Building / Site (LBS) clearly **conveys a sense of time and place and about which one has an exceptionally good ability to interpret the historic character of the building: that of an late 1800s house with a 1940s front addition reflecting the changing character of the Ponce de Leon Avenue corridor.** The original L-shaped residence is of the Tudor-revival style, while the 20th century renovations and addition are typical of Mid-century modern design. The historic alteration of 306 Ponce De Leon Avenue happened slightly before that of the adjacent "Kodak building".⁹ By 1949, the home had been divided into multiple units, and a new front addition completely transformed the once stately home into a decidedly commercial space.

2. MINIMUM FINDINGS

The 306 Ponce de Leon Avenue-Atlanta Eagle Landmark Building / Site (LBS) meets the specific criteria referenced in Section #1 of this report ("Eligibility Criteria"). Further, as more fully described in this Designation Report, the 306 Ponce de Leon Avenue-Atlanta Eagle Landmark Building / Site (LBS) also meets the "minimum criteria" for a Landmark Building / Site (LBS) as set out in Section 16-20.004(b)(1) of the Code of Ordinances of the City as follows:

Section 16-20.004(b)(1):

The 306 Ponce de Leon Avenue-Atlanta Eagle Landmark Building / Site (LBS) possesses an integrity of location, design, setting, materials, workmanship, feeling and association, taking into account the integrity of the cumulative physical changes that occurred during the entire period of significance: 1898 to 2020.

Section 16-20.004(b)(1)(a) – (c):

- a. The 306 Ponce de Leon Avenue-Atlanta Eagle Landmark Building / Site (LBS) is associated with events that have made a significant contribution to the broad patterns of our history, particularly the LGBTQ community in the City of Atlanta and the transformation of a significant corridor in the City of Atlanta; and
- b. The 306 Ponce de Leon Avenue-Atlanta Eagle Landmark Building / Site (LBS) is associated with the lives of persons significant in our past, particularly RuPaul Andre Charles; and
- c. The 306 Ponce de Leon Avenue-Atlanta Eagle Landmark Building / Site (LBS) embodies the distinctive characteristics of a type, period, or method of construction, particularly its original residential form and its evolution to a commercial structure that incorporates that original residential form.

3. PHYSICAL DESCRIPTION OF THE PROPERTY

Summary Description:

- a. Date of construction and source(s) used to determine date:
July 28, 1898 (Atlanta Journal-Constitution)

⁹ Note: The City of Atlanta changed its street address numeration system in 1926.

- b. Date(s) of significant/major exterior alterations and/or additions:
- Mid-century renovation - 1949
 - Rear porch / stockade - 1984

The Atlanta Eagle Building began as a typical Ponce De Leon Ave mansion built in the late 19th century. In 1949 a one-story commercial addition was built onto the front facade. The original L-shaped residence is of the Tudor-revival style, while the 20th century renovations and addition are typical of Mid-century modern design.

Changes have occurred to the building over time. These changes are itemized below with known date or period of change. Changes dating to the physical conversion of the building in 1949 are particularly significant.

1. Commercial addition (1949)
2. Rear Yard clearance for Parking (1949)
3. Second story windows - west facade (1949)
4. Lower story-Mid-century modern style renovation- NW corner (1949)
5. Door to roof of commercial addition (1949)
6. Glass Block Window (1987+)
7. Rear protruding stories receive Aluminum siding - west & north facade - Undetermined
8. Porch and exterior staircases - (1984 -according to Fulton Tax Assessor. OBY tab)
9. Stone wall - (Post 1965: absent on 1949 aerial photograph and 1965 Sanborn map)
10. Arches built inside of the entryways to 304 & 308 Ponce doorways (Pre-1984)

Present Day South Facade

The south facade of the Atlanta Eagle Building is notable for its one-story commercial addition. This addition was built on the entire front yard of the original 1898 residence up to the parcel's eastern, western, and southern property lines.

The commercial facade is painted a dark variation of the color grey and can theoretically be broken down structurally into three sections with a common frieze of simple 27 x 27 concrete square tiles. These tiles in this frieze are arranged 30 across and 3 high. Above the tile frieze is a very simple cornice. The three sections of this facade reflect the original division of this addition for use as three commercial spaces and are divided with the same mid-century tiles stacked vertically 5 high.

The fenestration of this facade has been altered to now serve the sole tenant of the building, The Atlanta Eagle. The fenestration framed by the tiles furthest to the west, the 304 Ponce De Leon unit, is filled in with four arches similar to a Roman arch. These arches are made of non-structural brick with three-brick, corbelled imposts and no keystones. Behind the arches are inlaid panels made of wood boards painted red.

The fenestration framed by the tiles furthest to the east, the 308 Ponce De Leon unit, is filled in with five similarly spaced arches most similar to a Roman arch. These arches are made of non-structural brick with three-brick, corbelled imposts and no keystones. Behind the arches are inlaid panels made of wood boards painted red. The arches are from

sometime before 1985, when Celebrity Club opened in the building, according to Clare Butler.

The fenestration framed by the tiles in the center is the entrance to the Atlanta Eagle Building. This entryway is framed with a similar style arch to the east and west infill walls, however the top is stretched horizontally into a more square opening. Glass double-doors are recessed in this entryway. The Atlanta Eagle Logo is displayed above on a sign.

Recessed from the commercial facade is the older residential facade. The second story, slate roof, and a projecting gable on the east side of the manse's front facade are above commercial addition's parapet and flat roof.

The roof structure of the 1898 home is slate. The ridgeline of the main gable roof has patinated copper flashing. A chimney is visible cresting a foot or two above the east edge of this ridgeline from the back side of the home. The gable projecting towards the street has deep soffit. This gable end has a centered window and appears to be missing decorative half-timbering suggested by ghost marks in the vertical siding.

The second story, excluding the gable, has a window that is centered in the home's facade is embedded in half timbering near the gable. Unkind repairs seem to have damaged some of the half timbering, and it is likely that repair work removed a window on the home's western side of the south facade. These unkind renovations are of an unknown date and are not visible from the public right-of-way.

Present Day West Facade

The west facade of the building is particularly hard to see. The portion of the commercial addition of the building is unable to be seen as it butts up to the Kodak Building, 300 Ponce De Leon Ave NE, with only a narrow space between. The commercial addition's side wall is made of brick laid in the American common-bond method.

As one travels from the front of the building to the rear, there is a one-floor change in the grade. Using this elevation change, a two-story massing with aluminum siding was built adjacent to the home on the rear. This section is one room deep and has no window on the west facade's second story, however, the first story of this addition on the west facade is painted black, a color deeply tied to the history of the Eagle, and has metal double doors with red fencing over each door frame. This entryway goes to the Barking Leather store inside the Atlanta Eagle. Inside the store, one can see the original brick foundation of the home. This section appears to have been developed over time as the original structure's rear porch was enclosed.

A staircase ascends across the west facade of the original home originating from the bottom floor of where the rear massing meets the main block of the original home. The staircase ascends to the center of the main floor of the historic home. The home's exterior walls are the historic veneered masonry construction around the chimney and on the lower level where an original segmented arch window remains.

The staircase ascends to the center of the main floor of the historic home. As one ascends up this staircase to the exterior walls of the main floor of the home, it becomes apparent that this brick is not red brick that was painted yellow like the first floor. The brick itself is buff/yellow. This renovated exterior wall is mid-century modern in design and features small vertical ribbon windows near the corner of the north and west facades. Though this renovation is unkind to the original home, it is historically significant and reflects the change of use of the building in the middle of the 20th century.

The third floor's exterior walls on the second floor and in the gable wall above is the original half-timbering, typical of the home's Tudor style. This decorative half-timbering is in decent condition. Windows on the main floor seem original to the mid-century renovation. One 2' x 5' (vertical) window closer to the rear of the home on the main floor looks as if it were replaced without interfering with the half-timbering. Centered on this wall is another smaller window embedded in the half-timbering. Another window closer to the front of the home is more intrusive, yet significant. It is a Chicago style window.

Two large vertical rectangular vents are located in the gable wall. These vents are inside the half-timbering and are symmetrically placed on each side of the home's axis. These vents appear to be in poor condition.

Present Day North Facade

The north facade is the rear of the Atlanta Eagle Building.

For the purposes of this nomination, the rear facade will be described in three sections: The main historic Tudor-revival residence, projecting rear floors, and the two story patio.

The original Tudor-revival residence is primarily only visible above the first story. The placement of the windows on the second story appears intact with a chimney made with common-bond structural bricking towering along / close to the west edge of the north facade, through the eave of the slate roof.

There is an extension of the slate roof on the eastern third of the manse's facade down past the typical eaves a few feet allowing this section of the structure to project out a few feet.

A notable amount of the half timbering on the second story no longer remains and was replaced with wood siding; however, half-timbering on the more visible northwest corner remains.

The main story and lower level project one room out of the north facade of the main house. As mentioned earlier, it is not clear whether this is original. Sanborn maps dating back to 1911 do provide evidence that this massing is original or dates to at least 13 years from when the home was built. It does appear that the skin of this massing has been renovated.

The first roof structure on this portion of the home lines up with the eastern third of the home with an extended roofline on the north facade. This portion has a projecting gabled roof with a single hipped end, the other end of the gable is not hipped and ends

perpendicular with the main house. This roof has a similar pitch to the slate roof of the main house and is original to the house. The exterior material on this portion is aluminum siding on the main floor on the north wall. This siding is painted black and extends west to the second portion until the covered porch terminates at a staircase. The exterior wall material under the roof structure is clapboard or bevel siding.

The second portion of the rear-projecting floors to the west is slightly wider and has a lower pitched hipped roof that intersects the house at the convergence of the three triangles. This portion is also one room deep and has a door to the two-story porch. The aluminum is unpainted around this massing in areas protected by the shed roof of the porch's second story.

The lower level of these floors have aluminum siding painted black running the width of the building. Projecting further to the rear on both the main floor of the building and lower level is a two-story wood porch. The main story patio is protected with a roof. The lower patio extends further from the house another 10-15 feet until the wood fence dividing the patio from the parking lot. On the parking lot side of this fence are two pavilions with shed roofs on each end of the fence. The pavilion to the left has a short staircase up to the floor. The pavilion to the west has a larger staircase to permit entry into the Atlanta Eagle.

Present Day East Facade

The east facade will be broken down into four sections: the commercial addition, the main house, the rear-projecting main and lower stories, and the porch.

The commercial addition is a simple common-bond wall on the east. With no windows, the taller portion of this addition runs along the property line to the bottom of the residence's main gable. Much of this masonry wall is hidden behind a non-structural wall made of stones, however, Sanborn maps from 1965 indicate this is not original. This mid-century addition wraps the corner of the main portion of the Tudor revival home at a lower height to the chimney.

The east chimney is a good example of a Tudor revival chimney. It is on the exterior of the main gable and runs up through the pitched roof behind the eaves of the gable. It is brick with three ribs running the height of the chimney for simple ornament.

The main level of the main house structure is visible to the north of the chimney. The exterior material is brick and has two narrow windows made with segmental arches that appear original to the house.

The exterior material of the second story and east gable wall is half timbering. These floors' decorative half-timbering is in good condition. Looking at the chimney on this floor is a window located to the north and a door to the south. Both are embedded between the half-timbering. The narrow window appears to be an original six-over-six double hung window. The door is likely original to the mid-century renovation for access to the flat roof of the commercial addition.

Located further south in the half timbering is another window. This window is not original to the Tudor home, but it could be considered a historic element like the Chicago window on the west facade. This large window is made of glass blocks. Located at the top of a wood grand staircase on the interior, this glass block window is a notable feature of the Atlanta Eagle from patrons inside the bar as well. This window is original to the Atlanta Eagle.

Inside the gable end of the east facade are two simple pointed windows typical of the style of the original home. Both are located adjacent to the protruding gable on both sides. These windows have many small square panes.

The exterior material of the rear projecting main and lower stories of the home is clapboard or bevel siding. There are no windows in the siding on the lower level. There are two 2-over-2 double-hung windows on the main floor centered in this siding.

On the exterior of the home to the north is the two-story porch on the main and lower levels. This porch has a shed roof on the upper level and is made of wood.

4. PERIOD OF SIGNIFICANCE

The period of significance extends from the construction and completion of the original house in 1898 to 2020.

5. NEIGHBORHOOD CONTEXT

The Atlanta Eagle Building is situated along Atlanta's Ponce De Leon Ave. This corridor is a historic boulevard in the City of Atlanta with a variety of building forms and styles.

Ponce De Leon Ave / Circle was originally built as a residential corridor at the turn of the 19th century, during which a portion of the Atlanta Eagle Building was constructed. The street became more multi-family during the progressive era, and developed into a commercial corridor throughout the 20th century.

Across Ponce De Leon Ave from the Atlanta Eagle Building is the Grady Ponce De Leon Center. Catty-corner to the Atlanta Eagle and Kodak Buildings is the iconic Krispy Kreme Building. Across Argonne is a series of small non-historic commercial structures with dirt parking and greenspace to their rear.

The Atlanta Eagle Building is located at the southern edge of the Midtown Historic District listed on the National Register of Historic Places. The Midtown Historic District was last updated in 1999. The 1999 Midtown Historic District National Register Nomination describes the neighborhood as follows:

"Buildings in the historic district include exceptional architect-designed buildings and commercial and residential resources that are representative of architectural styles and house types built throughout Georgia from the late 19th century through the first half of the 20th century..."

Historic commercial buildings in Midtown are scattered throughout the neighborhood. The main commercial areas were along Peachtree Street, 10th Street and Ponce de Leon Avenue...Today, Ponce de Leon is characterized by houses which have been altered to accommodate businesses, and small commercial blocks and gas stations."

6. OCCUPANCY / USE OF THE PROPERTY

General Occupancy / Use Patterns:

- a. Residence (1898 - 1940s)
- b. Retail, offices & restaurant - (1940s - 1981)
- c. Bar(s): 1981 - present

Residential Occupants:

- a. Lula Quinby (Hemphill) & L. D. Teackle (1898 - 1899) - *Atlanta City Directories (CD)*
- b. Margaret Edgar (1900) - *CD*
- c. H. Ed. Maddox, pres. Atlanta Cotton & Stock Exchange (1901) - *CD*
- d. Virgil B. Hooks & Charles Hooks, clerks (1901) - *CD*
- e. Lawrence Strickland, coachman (1901) – REAR - *CD*
- f. Albert Summers (1903) - *CD*
- g. Ervin & Alice Ewell (1904) - *CD*
- h. Mary Moans (1905) - *CD*
- i. William L. Hancock & Family (1906-1909/10) - *CD*
- j. Haughton/ Horton Turner, spouse. Ada/Ida. Son. Charles T. (1912-1916) - *CD*
- k. T.L Lewis & spouse 1925 - *Atlanta Constitution*
- l. A. M. Baldwin - 1927 - *CD*
- m. Claude Blount - Oct 1st, 1939 - *Atlanta Constitution*

Commercial Occupants:

DATE	304 PONCE	306 PONCE	308 PONCE
November 16, 1947		Mr. Kahn/ "Newly decorated Officespace"	
January 1949		National Employment Service	
June 1, 1949	Parker & Co realty		
October 27, 1949	Parker & Co realty		Capri Italian Restaurant - Opening
November 19 1952	"		Caruso's restaurant - Opening
August 22 1953	Parker & Co realty		Caruso's restaurant
July 25, 1955	Parker & Co realty	Star Industries	
February 16, 1956	National Gyramatic of GA		Caruso's restaurant
			Caruso's restaurant

ATTACHMENT "A" TO NOMINATION RESOLUTION FOR N-20-407 / D-20-407

January 10, 1958	"Open space by star photo"		
January 15th, 1958			Caruso's Restaurant
November 9 & 16, 1959		Community Builders Inc.	
November 25, 1959			Caruso's restaurant
April 22, 1963			Ceasar's Italian Restaurant
December 6, 1963		DOT realty	
April 11, 1964		Firearms Inc. (DeKalb Fire Arms)	
June 3 1964		DOT REALTY	
October 10th, 1964		FIREARMS INC. (DeKalb Fire Arms)	
December 9 ,1964			Pizza House
January 6, 1968			Pizza House
January 9 1969			Pizza House - "giving up lease"
September 10, 1974			Mrs. Taylor's Restaurant
March 76			C & L Restaurant (Liq. Lisc. posting)
October 76			THIS IS IT PUB (Liq. lisc. posting)
Dec 1977			BIG JOHN's (Restaurant)
Feb 10th 1978 - April of 1980	Flowers by Bourgoise		
March 2, 1981		Antonio's pizzeria (first liquor license app)	
July 15, 1983		Antonio's Pizzeria (liquor license posting)	
February 23, 1985		Celebrity Club (AD)	
August 24, 1985		Texas Drilling Company (Liquor License App.) - Not occupying space/ In operation in VaHi	
August 19, 1987		Renegades Saloon (Liquor License posting)	
Etc. Mag. Vol. 3, #43(Oct. 23-29)		Renegades Saloon "Now Open" (ETC Mag)	

November 21st, 1987		Renegades Saloon Grand Opening Party (ETC Mag)	
April 28, 1988			Atlanta Eagle Opened (ETC Mag)
1988-Present	The Atlanta Eagle	The Atlanta Eagle	The Atlanta Eagle

7. HISTORY AND NARRATIVE STATEMENT OF SIGNIFICANCE

Early History

The land around 306 Ponce De Leon Ave was platted in 1883. The area between 8th and 10th streets was primarily developed by George S. May. William A. Hemphill, a native Georgian who came to Atlanta in 1867, purchased some of these lots in 1888 for investment purposes. Hemphill was a co-founder of *The Atlanta Constitution* in 1868 as a publication dedicated to the advancement of Atlanta during Reconstruction. He later served as mayor of Atlanta from 1891 to 1893. Hemphill owned land along Monroe Drive and Ponce de Leon Avenue, and in 1898 let his daughter Lula Belle Hemphill Quinby relocate to 162 Ponce De Leon Circle, the lot located at the corner of Ponce De Leon Circle & Bedford Ave.^{10 11 12}

A July 8, 1898 Women and Society section in *The Atlanta Constitution* announced Lula Belle Quinby, the daughter of Mayor William Arnold Hemphill, and her husband L. D. Teakle Quinby, "moved into their new home" in July of 1898.¹³ Five months later, a second advertisement in the *Atlanta Constitution* announced the Quinby family had lost "two setter pups."¹⁴

Early Ponce De Leon Avenue was pushed by developers Richard Peters and renowned real estate duo George and Forrest Adair to be the most exclusive, upper class corridor in Atlanta. 162 Ponce De Leon Avenue was no exception. Even five years after the home was constructed, the Adairs proclaimed there was "no prettier or more modern home in the city" – and rent was \$40.¹⁵ The two-story home featured nine rooms, a slate roof, two porcelain tubs, a furnace, gas, electricity, and a four car garage.^{16 17}

¹⁰ "National Register of Historic Places Form: Midtown Historic District," National Register of Historic Places Form: Midtown Historic District § (1999), NRHP ID #99000161, <https://npgallery.nps.gov/AssetDetail/8f2849b8-ff41-4c11-a741-36ec136c140c>

¹¹ Sharon Foster Jones, *Atlanta's Ponce De Leon Avenue* (Charleston, SC: The History Press, 2012)) p.75-78

¹² *Sanborn Fire Insurance Maps, Sanborn Fire Insurance Maps* (Atlanta, GA: Sanborn Fire Insurance Co., 1911)). 1911 Sanborn Maps indicate that Ponce De Leon Circle and Ponce De Leon Avenue were used interchangeably in the early years of the development of the Ponce De Leon Corridor

¹³ "Woman and Society," *The Atlanta Constitution*, July 28, 1898, p.9, <https://www.newspapers.com/image/26935447/>

¹⁴ "Lost.," *The Atlanta Constitution*, December 30, 1898, p.6, <https://www.newspapers.com/image/26877496/>

¹⁵ Forrest and George Adair, "Three North Side Houses for Rent," *The Atlanta Constitution*, August 30, 1094, p.12, <https://www.newspapers.com/image/26929707/>

¹⁶ Ibid.

¹⁷ E. L. Harling, "Ponce De Leon Home at a Sacrifice," *The Atlanta Constitution*, June 1, 1919, p.14)

It is unclear why the Quinby family moved out of the home by 1900, but for the next five years the home was rented to several individuals and families. Two of these tenants were H. Ed. Maddox, son of an Atlanta City Councilmember, and his business partner Charles Hooks, who Maddox partnered with to establish the Atlanta Cotton & Stock Exchange, lived in the home in 1901. By 1905, William L. Hancock purchased the home. The Hancock family included William L. Hancock Sr., his wife Virginia, and their two sons Kerfoot and William Hancock, Jr.

The Hancock family began construction for a new, Italian Renaissance style house to the west on the same lot in May of 1910. The new house featured veneered yellow-brick construction and a tile roof, large eaves, and decorative brackets. Upon completion of their new residence, the Hancocks vacated and began renting-out the Quinby house. The Quinby House retained its residential use through the first half of the 20th century and was a center of social activity hosting well known guests, organizational gatherings, and even a funeral.^{18 19}

Development of a Unique Building Form (1949)

The Atlanta Eagle Building is architecturally significant for its unique building form created by a historic change in use of properties in Midtown: a building with a modern commercial facade and historic home in the rear.

Through the early and mid-1900s, Peachtree Street, 10th Street and Ponce De Leon Avenue became commercial corridors for small businesses catering to the residents of Midtown. New small commercial structures were built along these streets, but "Ponce de Leon, in particular, is characterized by houses which have been altered to accommodate businesses, and small commercial blocks."²⁰ Ponce De Leon Avenue evolved from a residential street into an increasingly commercial corridor – and the architecture changed to reflect that shift. Sharon Foster Jones, author of *Atlanta's Ponce De Leon Avenue*, describes two structures that best reflect this historic transformation.

*The two commercial buildings, located adjacent to each other on the northeast corner of Argonne Avenue and Ponce De Leon Avenue, are perfect examples of Ponce's evolution from antebellum farmland to urban commercial development. Two houses, built on historic land, changed from residential to commercial over the course of the twentieth century. The house on the corner is known to modern Atlantans as the Kodak building because of its large rooftop sign, while the house immediately to the east is known as home of the Atlanta Eagle...*²¹

In particular, expanded streetcar service brought increased commercial and residential suburban development along Ponce de Leon Avenue between 1910 and 1920 and began to change the once-bucolic character of the area (Jones 2012, 49). The Great Fire of

¹⁸City of Atlanta, "Application for Building Permit from Will. L Hancock at 162 Ponce De Leon" (Atlanta, May 27, 1910.)

¹⁹ Mrs. Turner's Funeral Conducted on Friday" *The Atlanta Constitution*, August 4, 1917, p. 4, <https://www.newspapers.com/image/26917180/>

²⁰ NRHP, p.5

²¹ Jones, pp.75-76.

1917 resulted in the destruction of several residences along Ponce to limit the northward spread of the inferno (Garrett 1954, II:701–2). The Dixie Highway Association’s decision to include Ponce de Leon Avenue as part of the 1916 re-alignment of the Dixie Highway’s Eastern Division (nicknamed the “Old Capital Route”) between Atlanta and Waynesboro, Georgia would have an even greater impact on the corridor’s setting between the 1920s and the 1940s. As a section of the Dixie Highway (also known as Bankhead Highway and later U.S. Highway 78), Ponce de Leon Avenue became a primary east-west route for overland car travel into and out of the city, which resulted in increased automobile traffic and accelerated changes along the road as late nineteenth and early twentieth century single-family development as older houses were either demolished and replaced by new apartment complexes and auto-oriented, commercial buildings.

(The previous paragraph is from the Designation Report adopted as “Findings of Fact” in 2018 by the Atlanta Urban Design Commission for the Ponce de Leon Avenue Tourist Home Landmark Building / Site (LBS) designation located at 881 Ponce de Leon Avenue, NE.)

The historic alteration of 306 Ponce De Leon Avenue happened slightly before that of the adjacent “Kodak building”.²² By 1949, the home had been divided into multiple units, and a new front addition completely transformed the once stately home into a decidedly commercial space. The rear yard had also been paved after demolishing the garage to make way for commercial-scale automobile parking. That same year, the first commercial tenant – Capri Italian Restaurant – opened for business in what is now the Eagle’s dance floor.

“Capri Italian Restaurant Opens At 308 Ponce” was announced in the Atlanta Constitution October 31st, 1949 in the 308 unit of the building.²³ The Italian Restaurant, opened by the notable Chef Vito Mesteretta, was well received by Atlantans. The building has served as space for various commercial tenants including offices, a flower shop, realty firm, gun store, motorized-mattress store, restaurants, and today, a bar, and like all commercial buildings, these tenants made minor changes to each storefront of the building. The only recognizable non-historic renovations are to the building’s fenestration, thus it should be concluded that the building retains the character-defining commercial structure.^{24 25 26 27}

²² Note: The City of Atlanta changed its street address numeration system in 1926.

²³ “Capri Italian Restaurant Opens at 308 Ponce,” *The Atlanta Constitution*, October 31, 1949, p.17, <https://www.newspapers.com/image/397878432/>

²⁴ Abrams Aerial Survey Corporation, *1949 Aerial Photograph of Atlanta and Region.*, Digital Collections (Georgia State University Library), accessed May 22, 2020, <https://digitalcollections.library.gsu.edu/digital/collection/atlaerial/id/180/rec/63>. p.61

²⁵ The NYC LGBT Historic Sites Project, “Historic Context Statement for LGBT History in New York City,” (2018), available at: http://www.nyclgbtsites.org/wp-content/uploads/2018/11/NYC_LGBT_Sites_Context_Statement_102618_web-compressed1.pdf
New York’s Historic Context Statement notes the evaluations process historic LGBTQ sites that are also architecturally significant should be evaluated with the massing of the structure and characteristics excluding building fenestration.

²⁶ *Sanborn Fire Insurance Maps*, *Sanborn Fire Insurance Maps* (Atlanta, GA: Sanborn Fire Insurance Co., 1965)). This map shows the interior division of the building by street address.

²⁷ “DON’T FIGHT THAT CROSS BABY” *The Atlanta Constitution*, March 2, 1956, p.22

The building is an unaltered, historically-contributing structure in the 1999 National Register Midtown Historic District.²⁸

LGBTQ Significance

The Atlanta Eagle Building is historically significant for its association to the LGBTQ community. The historic association is tied to two types of historic LGBTQ sites: sites of social interaction and sites representative of the historic pattern of the policing, harassment, and social control of LGBTQ persons.

306 Ponce De Leon as a site of social interaction (1985 - present)

It was only in 1998 when the Georgia Supreme Court's ***Powell v. State*** ruling struck down Georgia's sodomy laws. Only years before, the U.S. Supreme Court case ***Bowers v. Hardwick***, a case that originated in the Virginia-Highland neighborhood, upheld Georgia's sodomy law that one can be arrested for engaging in particular sexual relations in their own home. These cases are only examples of few societal forces, including law, that have a history of adversely impacting the lives of LGBTQ Georgians.

The historic pressures coming from governments, workplaces, neighbors, and family to conform to heterosexual normality have had a significant role in the development of LGBTQ social spaces. It is important to understand that the formation of these significant spaces is not unique to Atlanta. Whereas these societal pressures are widespread, the historic development of LGBTQ social spaces can be and will be compared in context of other cities such as New York City and San Francisco – both of which have completed LGBTQ "Historic Context Statements". These cities "Historic Context Statements" exhibit historic trends and patterns in LGBTQ history that are similar to Atlanta.^{29 30}

The Stonewall riots in the Greenwich Village neighborhood of New York City is the single most important LGBTQ event in the history of the United States. Before the event, there was no ability for the community to have openly-LGBTQ spaces. "The uprising galvanized LGBT people throughout the country to vocally and assertively demand their civil rights and to organize."³¹ In New York, the protests allowed the community to discover a "new found pride for being gay" and LGBTQ spaces, including the New York Eagle, opened and flourished.³² At the same time, San Francisco "saw the crystallization of the gay identity movement... as the number of gay-oriented organizations exploded, the gay-targeted commercial sector gained strength," and "numerous gay people swelled the city's population."³³

²⁸ Midtown Neighbors Association, "Midtown Garden District Master Plan: Part 2," 2017, p.32,36:

https://www.midtownatlanta.org/wp-content/uploads/2017/09/MGD_Masterplan_FinalDraft_Aug2017_Part2.pdf.

²⁹ Damon Scott, "Sexing the City" (Friends of 1800, 2004)

http://www.friendsof1800.org/context_statement.pdf

³⁰ The NYC LGBT Historic Sites Project, "Historic Context Statement for LGBT History in New York City," 2018) http://www.nyclgbtsites.org/wp-content/uploads/2018/11/NYC_LGBT_Sites_Context_Statement_102618_web-compressed1.pdf

³¹ Ibid. p.49

³² "Our Story," Eagle NYC, accessed May 23, 2020, <https://eagle-ny.com/ourstory/>

³³ Scott, p.6-7

LGBTQ Atlantans, like members of LGBTQ communities across the United States, were also empowered to become more public, resist societal pressure, and create various religious, political, and cultural groups such as the Metropolitan Community Church, the Atlanta Chapter of the Gay Liberation Front, and Red Dyke Theatre. Coinciding with the emergence of these local organizations, was the creation of bars, restaurants, and bookstores for LGBTQ customers in nodes within the City of Atlanta such as the Cheshire Bridge corridor, Little Five Points, and the Midtown neighborhood. These spaces were generally free from the societal pressures that limited personal expression. Since the initial wave of LGBTQ establishments in the early 1970s, the popularity of these types of spaces has remained sustainable and has contributed to the establishing of new LGBTQ spaces to this day.³⁴

The Celebrity Club (1985-1986)

In the late seventies and early eighties, there were gay bars and straight bars in Atlanta. There was not much in-between. At the same time, new wave music was quickly gaining popularity. A local band named Now Explosion started out in the new wave era, but there was little diversity and community for those outside of the mainstream associated with the music venues available to the inclusive and diverse people who played in new wave bands. As an example, 688, Atlanta's premier venue for local and national new wave music, hired Now Explosion to play shows, but was not necessarily comfortable with the theme shows that promoted an LGBTQ agenda. It was an unspoken common knowledge understanding that 688 and other nearby venues didn't want to be considered too gay. Because of this lack inclusivity and community in local music venues, and the fact there were no gay clubs with live music, the Now Explosion was able to identify a need for a more diverse music venue and create their own space.³⁵

In the early fall of 1982 members of Now Explosion, composed of Larry Tee, Lady Clare (Butler), Elouise Montague, Russ Trent, and Jon Witherspoon, along with their manager, Tom Zarrilli, worked out a deal with entrepreneur Antonio (Tony) DiMauro to create an inclusive bar with live music called the Nitery Club. The space opened in Antonio's building at 600 Ponce De Leon Avenue, now commonly known as Eats restaurant. "Antonio didn't have a pro LGBTQ agenda, he just wanted to make money but had not been successful with his previous ideas," says Butler.³⁶ She remembers that Tee and Zarrilli booked the shows, Zarrilli ran the bar (Antonio owned the liquor license) and Tee was the DJ at the venue.³⁷ Now Explosion successfully created a space where anyone - straight gay, transgender - were free to express themselves. Without warning, Antonio sold the building in Spring 1983, and the space closed.³⁸

The LGBTQ association of Atlanta Eagle Building as a site of social interaction began in January 1985. With the closing of Nitery Club, Now Explosion was left without a home.

³⁴ Wesley Chenault and Stacey Braukman, *Gay and Lesbian Atlanta* (Charleston, SC: Arcadia Publishing, 2008)) p.59-62

³⁵ Clare Butler. June 3, 2020. Note: Telephone interview between Clare Butler & Charles Paine.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

After many months and discussions with DiMauro, it was decided that members of Now Explosion and Zarrilli could manage a similar space in another building that he owned: 306 Ponce De Leon Avenue.

Using an anagram of the letters of the two bright "Nitory Club" signs that once lit 600 Ponce De Leon Avenue, the band created a new name - Celebrity Club - for their second space. DiMauro would later try to move Celebrity Club to the Frances Hotel in Spring 1986, where he intended the club to be one among several separate venues that as described by the Atlanta Constitution would include space "featuring 'burlesque,' or nude dancing, entertainment for gay adults and punk rock music."³⁹

The Celebrity Club had a legendary run at 306 Ponce. As Atlanta's version of New York City's Pyramid Club, which was designated as a New York City landmark in October of 2012, Larry Tee and Now Explosion successfully created an institution. Bands that played at the club include the Nightporters, Easturn Stars, Medicine Suite, the BBQ Killers, Drivin' n Cryin', Oh OK, the Butthole Surfers, Laurie Anderson, and Ru Paul's band, Wee Wee Pole, in his early years as a musical artist. The space was not only a venue for local punk-rock bands, it was common that drag and political discourse was infused with the activities of the Club. When Now Explosion themselves played, "every show was a themed show", according to Clare Butler. There were shows that addressed AIDS/HIV awareness, the Michael Hardwick incident, and even one named the "Salute to Safe Sex Show."⁴⁰ At these shows, the band would often pass out pamphlets to promote a liberal, pro LGBTQ political agenda.⁴¹

Activities of the Celebrity Club included not only live music, but poetry nights and more importantly, drag. During Celebrity Club's reign, some of the South's most notable drag queens made Celebrity Club their home Miss Felecia, Chauncey, Judy Lagrange, DeAundra Peek, Lady Bunny, and RuPaul.^{42 43}

Celebrity Club closed in the spring of 1986 when DiMauro sold 306 Ponce De Leon Ave in the same manner as he did 600 Ponce De Leon Ave - without notice. Antonio tried to move the Celebrity Club to the Frances Hotel near downtown Atlanta, but it was never the same. It's likely he was only trying to make money for a very short period of time before he then sold the Frances Hotel.

The sale of the property ushered in a new historic tenant in 306 Ponce De Leon Avenue. Over the next months, the owners of the Texas Drilling Co., a gay bar catering to the LGBTQ community's levi/leather subculture, in Virginia Highland, worked to obtain liquor

³⁹ Renee Turner. "Liquor License Denial Urged for Club in Frances Hotel." *The Atlanta Constitution*, June 13, 1986. <https://www.newspapers.com/image/399851359/>.

⁴⁰ Butler.

⁴¹ Ibid.

⁴² Historic image 2 & 3. Others available upon request.

⁴³ Butler.

licenses and open Renegades Saloon & Cafe. Renegades became the first truly gay bar to occupy space at 306 Ponce in October of 1987.^{44 45 46}

The Atlanta Eagle (1988 – 2020)

Just six months after the opening of Renegades Saloon, the Atlanta Eagle opened in the 308 unit of the building and became the second LGBTQ establishment in the building. The August 28, 1988 opening marked Atlanta's place in the family of independently owned gay bars that operate under the "Eagle" name. "Eagle" bars began in New York City after the Stonewall riots 1969. That's when Jack Modica purchased the "Eagle Open Kitchen," a longshoreman's pub from 1931 to 1970, and re-opened it as "The Eagle's Nest," a leather bar.^{47 48}

From that historic first opening, more "Eagle" bars emerged and became historically recognizable and reliable LGBTQ+ spaces around the world, including Baltimore, San Francisco, Tokyo, and more. These spaces are known for embracing masculinity while remaining inclusive regardless of gender, race, and age. "Eagle" bars feature black interiors in tradition with the painting of the interiors the first "Eagle". The interior of The Atlanta Eagle is black.⁴⁹

The Atlanta Eagle quickly gained popularity. It soon expanded into the entire building at 306 Ponce and attracted customers from niche bars such as Texas Drilling Co. and the nearby Mrs. P's as those spaces closed.

Though currently closed, The Atlanta Eagle continues to achieve significance due to its historically significant role in the LGBTQ community by serving as a site of social interaction in a post-Stonewall era. It also serves/served as an institutional home for the leather subculture providing space for organizational events and classes.

The Atlanta Eagle as a site representative of the historic pattern of the policing, harassment, and social control of LGBTQ persons (2009 - 2010).

The history of the LGBT community across the United States includes constant harassment, oppression, discrimination, bias, and social control by the combined forces of the police, government, organized religion, and other entities. The Atlanta Eagle Building is significant for its association to LGBTQ community as a site representative of the historic pattern of the policing, harassment, and social control of LGBTQ persons.⁵⁰
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⁴⁴ Note: DiMauro was not required to apply for a liquor license for Celebrity Club. It appears he bypassed the liquor license application process by extending the use of his prior license associated with his prior business in the home, Antonio's pizzeria.

⁴⁵ "Performances," *The Atlanta Constitution*, February 23, 1985,
<https://www.newspapers.com/image/399112137/>

⁴⁶ "Etcetera." *Etcetera*, October 1987.

⁴⁷ Etcetera." *Etcetera*, April 1988.

⁴⁸ Eagle NYC

⁴⁹ Ibid.

⁵⁰ Scott, p.5

⁵¹ NYC LGBT Historic Sites Project. pp.35-39

Similar to cities across the United States, LGBTQ Atlanta has a long history of police harassment and the raiding of LGBTQ spaces. These historic activities against the LGBTQ community have occurred primarily over the last 70 years. Raids that contribute to the history of the LGBTQ harassment and policing in Atlanta include, but is not limited to the raid of a 1969 showing of Andy Warhol's "Lonesome Cowboy" at a theatre in Ansley Mall, a showing of an adult film the Gay Paree theatre in 1973, and the raid of the Atlanta Eagle in 2009.^{52 53}

The raiding of the theatres are significant, but there are difficulties in preserving the tangible memory of these spaces due to loss of integrity. The Gay Paree theatre was demolished. Ansley Mall has undergone major renovations over the years and units in the building have changed with the changing of tenants. The inclusion of the unrecognizable theatre space in Ansley Mall, an expansive and aging development along the Atlanta Beltline, also provides near certainty that the site will not be preserved.

In contrast, the Atlanta Eagle is in a better situation for preservation activities. The building has not been demolished and is not part of a larger non-contributing complex. In addition, The Atlanta Eagle marks a particularly significant example of policing and harassment due to the strong public resistance for the City of Atlanta's action. The Atlanta Eagle fought back and won a legal case against the City of Atlanta.

On Sept. 10, 2009, The Atlanta Eagle was raided without a warrant by the R.E.D. D.O.G. Unit of the Atlanta Police Department searching for "sex and drugs." Using homophobic slurs while detaining bar patrons and staff, the raid led to a federal lawsuit against the Atlanta Police Department for illegal searches and seizures.⁵⁴ According to the plaintiffs' lawyer Dan Grossman, "The Eagle Raid was the worst act of official government-conducted anti-gay discrimination in Atlanta in almost 40 years -- since the gay bar raids of the 1970s -- and the city government," under leadership of Mayor Kasim Reed, "spent more than a year defending the actions of the police and opposing the rights and dignity of gay [Atlantans]."⁵⁵

After battling in court for a year, the case was ordered settled by the U.S. District Court Judge Timothy C. Batten Dec. 8, 2010, ruling "each of the... Plaintiffs were unlawfully searched, detained, and/or arrested."⁵⁶

⁵² South of Stonewall: The Atlanta Police Raid That Sparked Georgia Gay Liberation, *South of Stonewall: The Atlanta Police Raid That Sparked Georgia Gay Liberation*, Georgia Public Broadcasting, June 28, 2019, <https://www.gpbnews.org/post/south-stonewall-atlanta-police-raid-sparked-georgia-gay-liberation>

⁵³ Mike Christensen, "'Throat' Continues Run at Gay Paree," *The Atlanta Constitution*, September 2, 1973, p. 58)

⁵⁴ "Calhoun v. Pennington Legal Complaint," *Calhoun v. Pennington Legal Complaint* (2009)) <http://eagleraid.wpengine.com/wp-content/uploads/2009/11/Eagle-Complaint.pdf>. Note: Filed at United States District Court for the Northern District of Georgia

⁵⁵ "Atlanta Eagle / 306 Ponce History," *Atlanta Eagle / 306 Ponce History*, May 14, 2020). Note: E-mail between Daniel Grossman, lawyer for the Atlanta Eagle, and Charles R. Paine. Will be referred in later footnotes as "Grossman"

⁵⁶ Timothy C. Batten "Calhoun v. Pennington Settlement Order," *Calhoun v. Pennington Settlement Order* (December 2010)) Note: Filed at United States District Court for the Northern District of Georgia Civil #1 :09-CV -3286-TCB

Per the settlement agreement, the City of Atlanta has incorporated new training requirements for the Atlanta Police Department. In addition, the relationship between the LGBTQ+ community and City leaders has continued to evolve since 2009. "It is hard to imagine any Atlanta politician ... openly opposing LGBT dignity in the way a mayor thought he could get away with just... years ago," Grossman notes.⁵⁷

The Atlanta Eagle celebrated its 32nd anniversary on April 28, 2020 and is a locally-significant symbol of LGBTQ civil rights. The business is currently closed and the building sold in 2014. Its loss would be irreparable and could have major impacts within LGBTQ Atlanta.

Association of 306 Ponce De Leon Avenue with RuPaul

The property is associated with the work of a person of exceptionally high significance to the city, the state and the nation: RuPaul Andre Charles.

RuPaul Andre Charles was born November 17, 1960 in San Diego, California. In his teenage years, RuPaul moved to Atlanta, GA and later attended Northside High School for the Performing Arts, an Atlanta Public Schools magnet program.

Being a gay man in Atlanta, RuPaul became more and more involved in the city's gay nightlife in the early 1980's. Ru was often at Weekends and Celebrity Club. Weekends, now demolished, was the disco and Celebrity Club had the live music. By the time the Celebrity Club opened RuPaul was hired as a bar dancer, working when he was not performing with his band or in a variety show. On Friday and Saturday nights, patrons at the Celebrity Club would typically find RuPaul in his androgynous Bow Wow Wow influenced tribal drag looks, He would be shirtless wearing football pads, loin cloth, hip waders held up with suspenders with a full face of beautiful makeup, and a long mane of hair extensions flying as he danced.⁵⁸

It was at Celebrity Club where RuPaul continued to build upon and expand his performances as a dancer, lead singer of his band, Wee Wee Pole, an individual musical artist, a drag queen and a variety show host. Butler sees that "Celebrity Club offered RuPaul so many performance experiences that helped him find what was possible for his future life as a world class entertainer."⁵⁹ In 1985, Ru released Sex Freak, his first album as a stand-alone artist. Ru is pictured in 1985 promoting his album at the Celebrity Club, where he performed occasionally.⁶⁰ Laurie Stevens, a longtime friend of RuPaul noted "Ru would do live music, have the back-up dancers, and was getting more glitzy and getting a show together."⁶¹ Ru would continue to experiment with shows and eventually created a fake tv show at the club, foreshadowing his future success with RuPaul's Drag Race, bringing drag culture into the homes of viewers around the world.⁶²

⁵⁷ Grossman

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ See *Historic Photos 2 and 3*

⁶¹ Laurie Stevens. June 5, 2020. Note: Telephone interview between Laurie Stevens & Charles Paine.

⁶² Ibid.

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<https://www.newspapers.com/image/26935447/>.

9. CONTRIBUTING / NON-CONTRIBUTING STRUCTURES

Contributing structures of the proposed 306 Ponce de Leon Avenue-Atlanta Eagle Landmark Building / Site consist of the extant building on site, including all exterior features and signage.

10. POTENTIAL FOR TRANSFER OF DEVELOPMENT RIGHTS AND ECONOMIC INCENTIVES

In addition to other economic incentives administered by the State of Georgia that may apply to the proposed Landmark Building / Site (including the Rehabilitated Historic Property Tax Abatement Program, Federal Income Tax Credit Program, and the State Income Tax Credit Program), the 306 Ponce de Leon Ave-Atlanta Eagle Landmark Building / Site could be potentially eligible for the following City economic incentives:

Landmark Historic Property Tax Abatement Program

The owner of an income-producing building, which is listed in the National or Georgia Register of Historic Places and has been designated by the City as a Landmark Building or a contributing building in a Landmark District, may obtain preferential property tax treatment. The building must be in standard condition. For purposes of tax assessment for City taxes, excluding bonded indebtedness, the fair market value of the building and up to two acres of land surrounding it, is frozen for eight years at the level existing at the time of application and certification. In the ninth year, the fair market value is fixed at one-half the difference between the frozen value and the current fair market value. The application for this tax freeze must be filed with the county tax assessor's office by December 31st of the year before the freeze will go into effect.

City/County Urban Enterprise Zone Tax Abatement Program

Ad valorem property tax exemptions covering a ten-year period can be obtained by owners of qualifying historic multi-family and non-residential structures located in urban enterprise zone eligible areas. There is no minimum acreage requirement for proposed zones. Tax abatements are also available for commercial, industrial, and mixed-use properties. For housing urban enterprise zones, structures suitable for rehabilitation/renovation must provide a minimum of four multi-family housing units.

Transfer of Development Rights (TDR)

Section 16-28.023 of the Code of Ordinances of the City of Atlanta.

11. GENERAL BOUNDARY DESCRIPTION

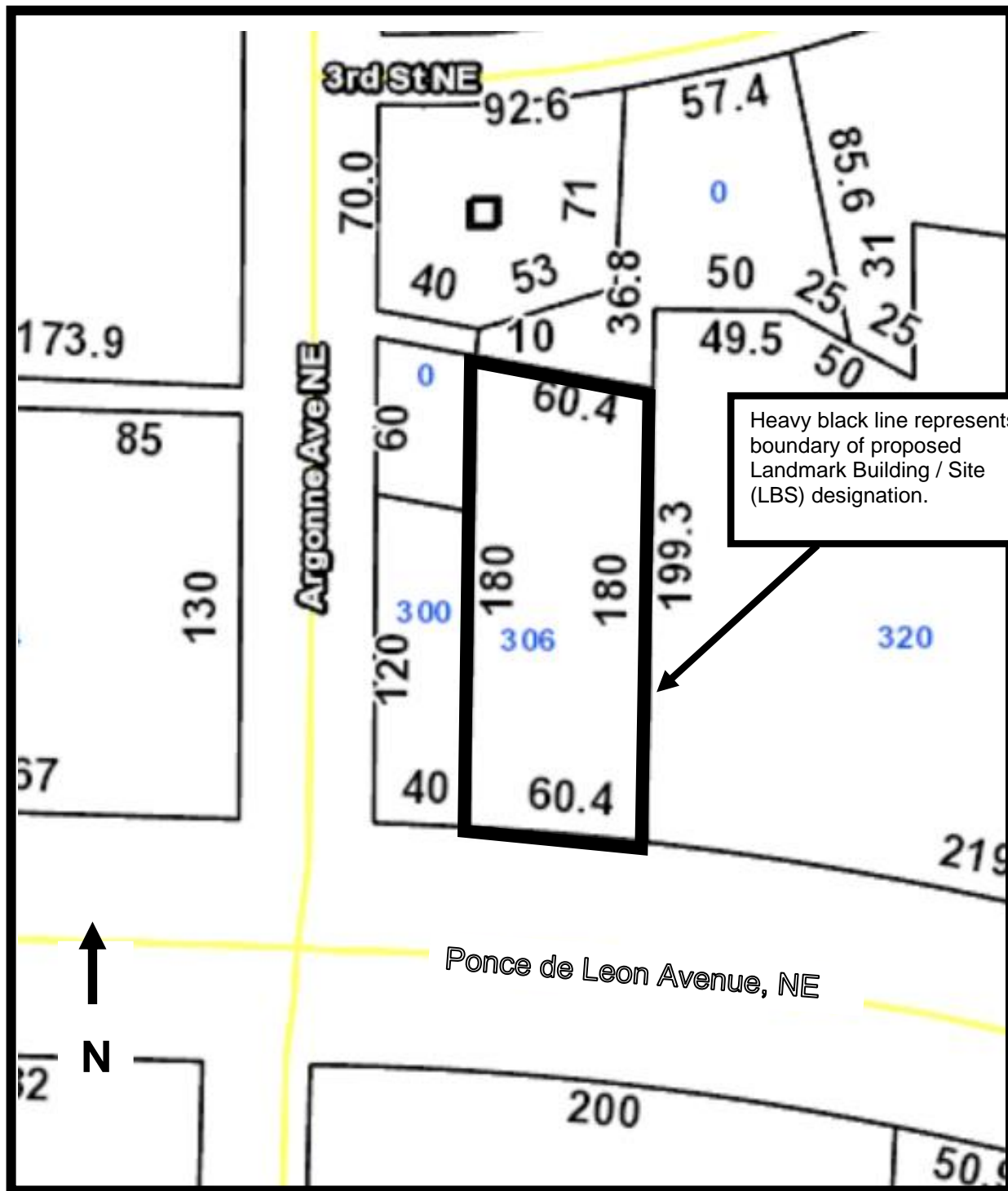
The boundary of the proposed 306 Ponce de Leon Avenue-Atlanta Eagle Landmark Building / Site (LBS) at 306 (aka 306-308) Ponce de Leon Avenue is generally described as follows:

Beginning at a point along the northern right-of-way of Ponce de Leon Avenue, NE that is 40 ft. east from the northeast corner of the intersection of the rights-of-way of Ponce de Leon Avenue, NE and Argonne Avenue, NE, thence north 180 ft., thence southeast 60.4 ft., thence south 180 ft. to the northern right-of-way line of Ponce de Leon Avenue, NE, thence northwesterly 60.4 ft. along the northern right-of-way of Ponce de Leon Avenue, NE to the point of beginning. Area is approximately .2479 acres.

12. BOUNDARY JUSTIFICATION

The proposed boundary of the designation is the current property boundary containing the extant building, including all exterior features and signage. This boundary generally aligns with the boundary of the property during its period of significance.

13. GENERAL PLAT MAP



14. PHOTOGRAPHS

(Unless otherwise noted, all photographs were taken by City of Atlanta Office of Design Historic Preservation Staff on January 10, 2021.)



#1 – Front (south – Ponce de Leon Ave, NE) façade, looking north



#2 – Front (south – Ponce de Leon Ave, NE) façade and adjacent Kodak Building, looking north



#3 – Front (south – Ponce de Leon Ave, NE) façade and adjacent Kodak Building, looking northwest



#4 – Lower west portion of front (south – Ponce de Leon Ave, NE) façade, looking north



#5 – Lower east portion of front (south – Ponce de Leon Ave, NE) façade, looking north



#6 – Upper portion of front (south – Ponce de Leon Ave, NE) façade, looking north



#7 – Upper, east portion of front (south – Ponce de Leon Ave, NE) façade, looking northeast



#8 – Lower, center portion of front (south – Ponce de Leon Ave, NE) façade, looking north



#9 – Lower, west portion of front (south – Ponce de Leon Ave, NE) façade, looking northeast



#10 – Lower, center and east portion of front (south – Ponce de Leon Ave, NE) façade, looking northeast



#11 – Right side (east) façade, looking northwest



#12 – Right side (east) façade, looking northwest



#13 – Rear portion of right side (east) façade, looking northwest



#14 – Rear portion of right side (east) façade, looking northwest



#15 – Rear, upper portion of right side (east) façade, looking northwest



#16 – Rear (north) and left side (west) facades, looking southeast



#17 – Rear (north) and left side (west) facades, looking southeast



#18 – Rear (north) and left side (west) facades, looking southeast



#19 – Upper portion of rear (north) and left side (west) facades, looking southeast



#20 – Upper portion of rear (north) facade, looking southeast



#21 – Upper portion of rear (north) facade, looking southeast



#22 – Upper portion of rear (north) facade, looking southeast



#23 – Upper portion of rear (north) façade and chimney detail, looking southeast



#24 – Rear (north) façade, looking east with Kodak Building property in foreground



#25 – Rear (north) façade and rear of property, looking southeast with Kodak Property in foreground



#26 – Rear (north) façade and rear of property, looking southeast with Kodak Property in foreground



#27 – Front (south – Ponce de Leon Ave, NE) façade and adjacent Kodak Building, looking northeast from Argonne Street, NE south of Ponce de Leon Avenue, NE



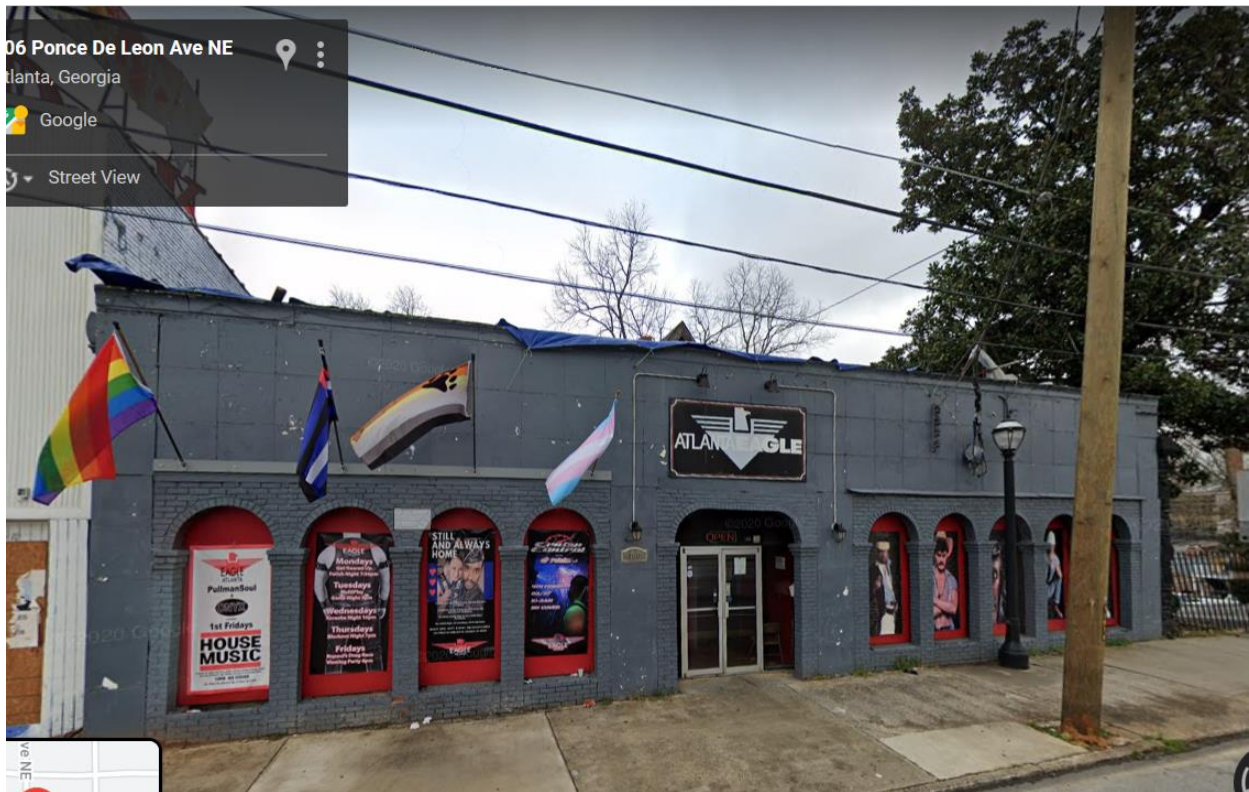
#28 – Front (south – Ponce de Leon Ave, NE) façade and adjacent Kodak Building, looking northeast from Argonne Street, NE south of Ponce de Leon Avenue, NE



#29 – Front (south – Ponce de Leon Ave, NE) and right side (east) façades and adjacent Kodak Building, looking northwest from Ponce de Leon Avenue, NE



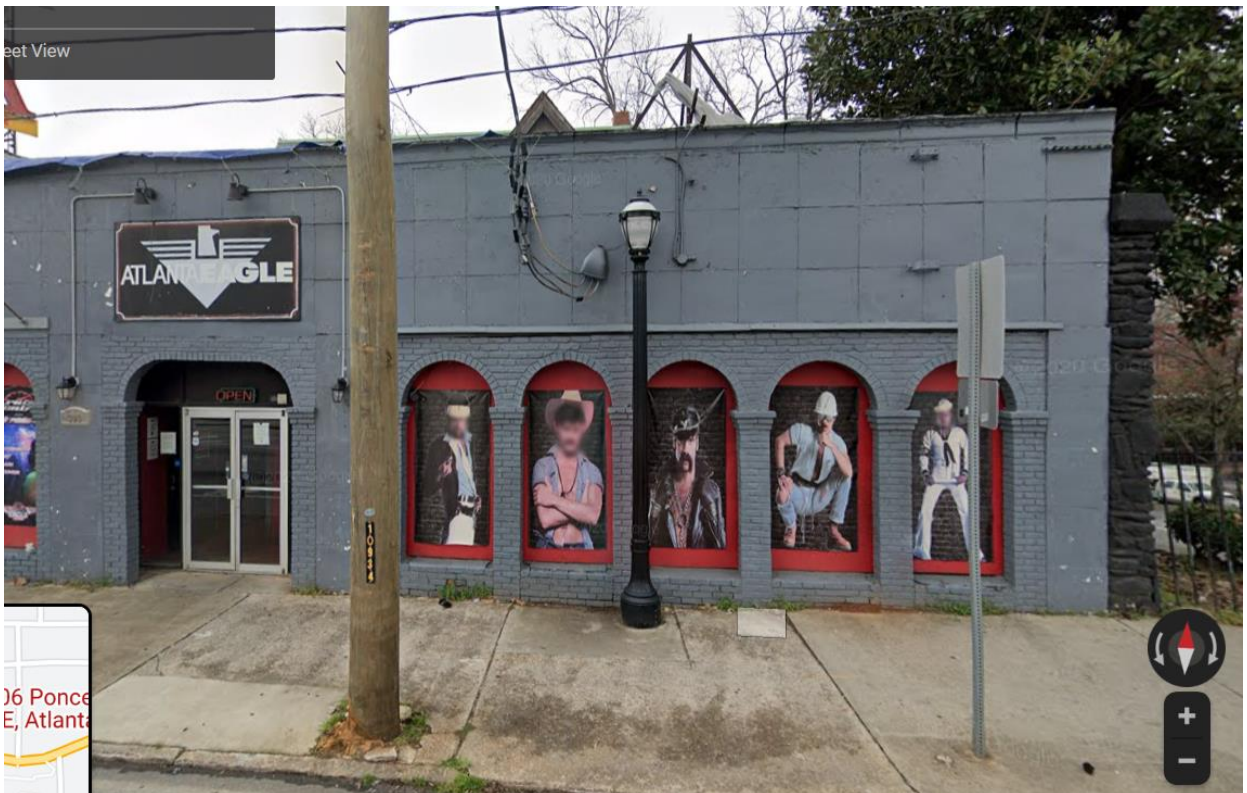
#30 - Google 3D Aerial Photograph, 2021 – Looking north



#31 - Google Streetview Image - March, 2020 – South (front – Ponce de Leon Ave, NE) façade, looking northeast



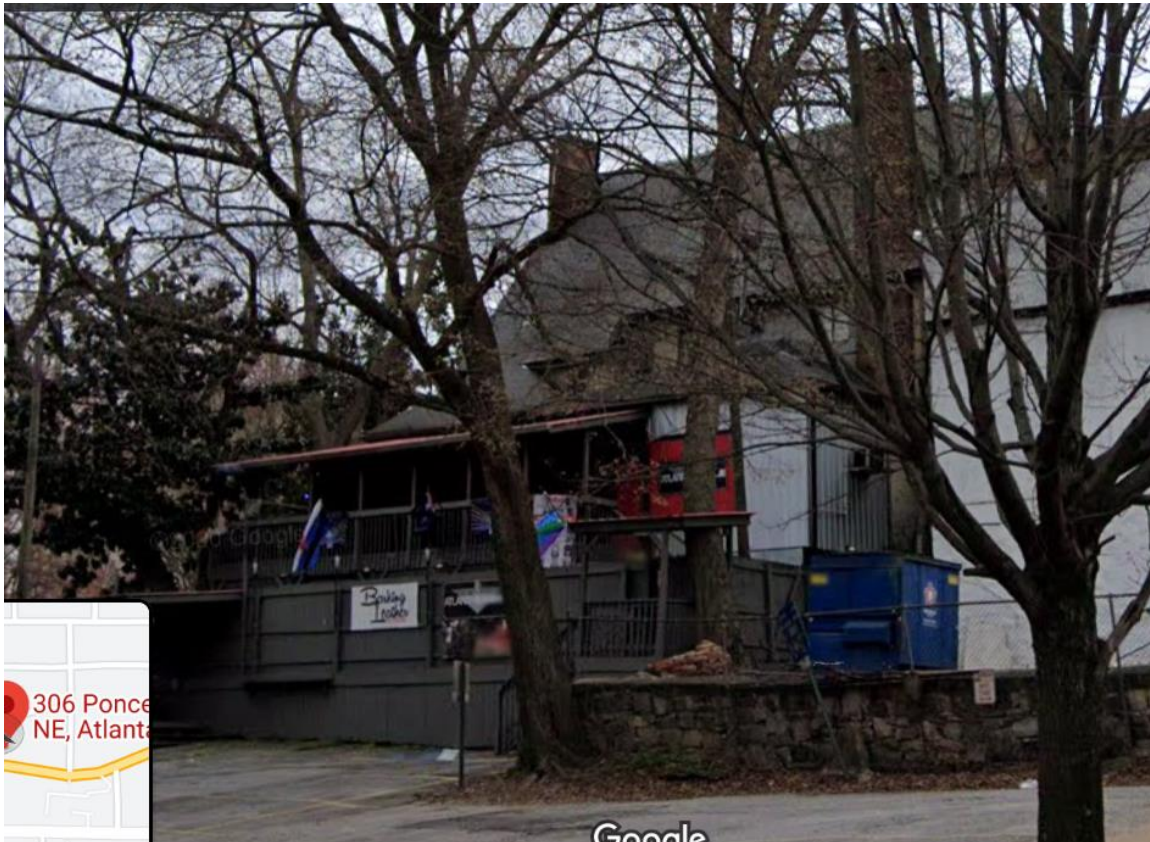
#32 - Google Streetview Image - March, 2020 – Western portion of front (south – Ponce de Leon Ave) façade, looking north



#33 - Google Streetview Image - March, 2020 – Eastern portion of front (south – Ponce de Leon Ave) façade, looking north



#34 - Google Streetview Image – March, 2020 – East (right side) façade, looking northwest



#35 - Google Streetview Image – February, 2020 – North (rear) façade, looking southeast with Kodak Building property in foreground

15. EXHIBITS

NewsImage

+1 404.537.0000

<https://news.newspapers.com/image/100001000>

The Atlanta Constitution (Atlanta, Georgia) - Fri, Jun 11, 1964 - Page 24

Continued on Page 1, 2004

Liquor license denial urged for club in Frances Hotel

By Robert E. Turner
Staff Writer

The Atlanta License Review Board recommended to Atlanta Mayor Luther Young on Thursday that a liquor license be denied to a stranger attempting to convert the historic but now vacant Frances Hotel to an adult entertainment center.

The board Wednesday recommended its unanimous action to reject the license request of Jerome O'Donnell, applicant for Decatur Lounge 3. The Decatur Lounge operated as the hippest of Frances until the hotel closed last year.

O'Donnell had converted the ground floor of the Frances, at 100 Peachtree St. N.W., renamed it the Embassy Club, and applied for a liquor license to operate three separate clubs in the building, including "burlesque" or adult dancing, entertainment for gay adults and paid rock music.

The board's decision to reject O'Donnell's application was based on a number of factors, including an assessment that such a business would be detrimental to the community, and that the operation of a "burlesque" club was contrary to the conditions of the lease, said Lt. G. L. Lee, who heads the Atlanta Police Bureau's licensing division.

The board also recommended Mayor Young deny a liquor license requested for the Club Bizarre, a new adult entertainment club at 100 West Peachtree St., and license division investigator W.M. Frederick.

Young will receive briefings from the board's deliberations on the two clubs, but will decide upon a range of action, said Melinda Langston, the mayor's deputy chief administration.

O'Donnell probably will be "without a license," including filing a lawsuit to oppose the board's decision, to convert a hotel to

clubs for the Embassy Club, and his attorney, Oliver Bell.

Members of the Peachtree Triangle area where the Frances is located, as well as members of nearby churches and businesses, applauded the decision to see that downtown city conditions in the hotel's revitalization, which was threatened by the reopening of adult entertainment establishments, said King Jenkins, owner of a jazz and art gallery at 10 West Peachtree Place S.W.

"I hope that this is a signal that the area of downtown is not the opening and will be recognized as an area that will be improving," said Dave Sigman, an architect whose office is in the south of the Frances.

"The hotel building is in a highly visible location. If the city allows a dancing license to go in there, I think that is giving the city a bad image to show that we are better to downtown."

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NewsImageNewsImage

+1 404.537.0000

<https://news.newspapers.com/image/100001000>

The Atlanta Constitution (Atlanta, Georgia) - Tue, Aug 20, 1964 - Page 12

Continued on Jan 14, 2004

Three North Side Houses for Rent.

No. 87 Merritts avenue, just beyond Edgemont station. This is a splendid 2-story frame house on large shady lot. It consists of 8 rooms and is in first-class condition. This is a strictly modern home in one of the best locations in the city and is well worth \$48.00.

No. 182 Ponce de Leon, on lot 80x 200. It consists of 8 rooms and is modern and comfortable. It has two large porcelains bath tubs, is furnace heated, gas and electric and combines everything necessary to make a place comfortable and home-like. \$55.00.

No. 128 Forrest. A 2-story frame 8-room house on the prettiest part of this splendid residence street. It is situated on large lot, is well arranged and in good condition. It has porcelain bath, hot and cold water, and gas. Price only \$40.00.

Forrest and George Adair.

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NewsImage

SETTLED woman, white or colored, without inqumbrances, to cook for couple and assist with two small children. Apply, with references, 162 Ponce de Leon. Wages \$10. 9-7-3t

IN YOUR COMMUNITY

City OKs \$1 million in raid

Prosecutor to Midtown gay bar awaits federal judge's approval.

Deputy calls for police department reforms.

Local business
expands its reach

Atlanta's long history with the Atlanta Eagle is a testament to the city's rich cultural heritage.

On Monday, the Atlanta city Council passed a resolution to award a contract to the Atlanta Eagle, a local business that has been a part of the city's history for over 100 years.

Atlanta's long history with the Atlanta Eagle is a testament to the city's rich cultural heritage.

The city's long history with the Atlanta Eagle is a testament to the city's rich cultural heritage. The city's long history with the Atlanta Eagle is a testament to the city's rich cultural heritage.

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Cropped by



patrick
Mon, Apr 27, 2020

Musical Tea.

A musical auction tea and auction will be given this afternoon at the home of Mrs. C. T. Turner, 162 Ponce de Leon Avenue, at 4 o'clock by Committee No. 9, of St. Mark's Methodist Church. Mrs. W. C. Barnagin, Mrs. Frank Pearson and Mrs. John Turner will sing, and Miss Cherry will recite.

At the conclusion of the program there will be an auction of articles made by the members of the committee.

The following compose the committee: Mrs. Richard L. Sims, chairman; Mrs. M. C. Alexander, Mrs. F. F. Borkin, Mrs. T. J. Baker, Mrs. C. F. Benson, Mrs. Bennett, Mrs. L. J. Bingham, Mrs. J. H. Chambers, Mrs. W. L. Curry, Mrs. J. T. Derry, Mrs. C. A. Farris, Mrs. Lue Hagan, Mrs. Alice Keadle, Mrs. R. A. Kiser, Mrs. E. V. Loper, Mrs. J. B. Nalley, Mrs. Warren Martin, Mrs. J. A. Sasser, Mrs. J. M. Macy, Mrs. F. B. Sims, Mrs. Novena Mitchell, Mrs. B. W. Terrence, Mrs. James L. Mappin, Mrs. C. T. Turner, Mrs. Arthur Montgomery, Mrs. John Turner, Mrs. Joseph A. McCard, Mrs. R. H. Watkins, Miss Lillie Walker, Mrs. W. M. Wilcox, Mrs. J. F. O'Neal, Mrs. Ed Trayshaw, Miss Jetta Parker, Mrs. L. J. Parks, Mrs. W. P. Padilla, Mrs. L. H. Pharr, Mrs. B. L. Pharr, Mrs. Helen Potts, Mrs. J. T. Prince. All members are expected to come and bring friends.

may 14 1915

Clipped By:

pathfind
Fri, May 26, 2023

BODY OF NEGRO GIRL FOUND IN GARBAGE

The body of an unknown negro girl was found by two small negro boys yesterday about noon at the ear of the residence of William L. Hancock, of 182 Ponce de Leon avenue. Coroner Donahoe went to the scene with police officers and ascertained that the girl had evidently been killed, for her head and face were bloody. The coroner will hold an inquest this morning at 11 o'clock at Cox's undertaking establishment for the purpose of identification and to inquire into the cause of death.

The girl appeared to be from 18 to 20 years old; to weigh 120 pounds, and to have been dead perhaps a day or longer. When found, her shoes protruded from a pile of garbage. She wore a man's black cravenette coat, a light blue waist, a blue worsted skirt with black stripes, and pale blue black-striped stockings.

Feb 22, 1909 p.8

Clipped By:



patrice

Fri, May 26, 2023

11,000 SQ. FT. Central location, 2 elevators. Concrete building, third floor immediate possession. Call Robert E. Cline, WA. 5477.

B

SEVERAL small first and second floor office space locations. Call Robert E. Cline, WA. 5477.

Adams-Cates Co., Realtors
"Create an Estate"

308 PONCE DE LEON AVE. BLDG.

SEVERAL ultra modern offices and store left. Latest in architecture and design. Also modern drug store. Why buy a location when you can have the best at no premium? Seeing is believing. Call John Sikes, MA. 3932.

ATLANTA REALTY CO.

Cropped By:



galinerr
Tue, May 26, 2020

**NOW
IN ATLANTA**

Caesar's
ITALIAN RESTAURANT

SPECIALTIES IN ITALIAN FOODS		STEAKS	
ROASTED TURKEY AND RICE DRESSING	12 ⁰⁰	8 1/2 LBS. CHUCK	12 ⁰⁰
STUFFED CHICKEN	12 ⁰⁰	10 LBS. CHUCK	12 ⁰⁰
RED STEAK HOUSE	12 ⁰⁰	10 LBS. CHUCK	12 ⁰⁰

306 PONCE DE LEON AVE., N.E.
PHONE 872-8117

**OUR FAMOUS
CONTINENTAL
SPECIALTIES**

WET STEAK	12 ⁰⁰
ROASTED CHICKEN	12 ⁰⁰
STUFFED CHICKEN	12 ⁰⁰

TRY CAESAR'S SALAD!

Cropped By:



patneal
Wed, May 20, 2020



Clipped By:



gabriel
Wed, May 20, 2020



Clipped By



getnews
Wed, May 20, 2020



Background on original showing of "Deep Throat" in Atlanta

Clipped By:



jsm/faltonjr
Sat, May 18, 2019



To Mrs. Bowen.

Mrs. W. L. Hancock gave a pretty reception yesterday afternoon at her home on Ponce de Leon avenue. About one hundred and fifty ladies called to meet her sister-in-law, Mrs. Howard Wheatley Bowen, who, with Mr. Bowen, is on her way home to Virginia after a wedding trip in Florida.

They received their guests in the drawing room, which was tastefully decorated with ferns and white chrysanthemums.

Mrs. Hancock was gowned in blue tulle silk, draped with ribbon and trimmed with gold embroidery, and Mrs. Bowen wore her wedding gown of white tulle with a drapery of marquisette and an embroidery of pearls.

They were assisted in entertaining by Mrs. James Mithard, Mrs. Mackburn, Jr., Mrs. Howell Chase, Mrs. John Roberts, Mrs. George McCarty, Mrs. William Martin, Mrs. Turner Goldsmith, Mrs. T. B. Gay, Mrs. Howard Darnall, Mrs. George Brown, Mrs. V. M. Madden, Mrs. Ben White, Mrs. C. F. Madden, Mrs. James Logan.

Mrs. Arnette Bailey and Miss Lilian Logan served punch.

Throughout the house there was attractive decoration, yellow chrysanthemums being used with palms and ferns in the hall and library, and pink roses in the dining room. There the table centerpiece was a vase of two roses, and all the pretty table details were pink. Delicious refreshments were served, and an orchestra provided music.

27, nov 1910 p.5

Clipped By:



patress

Tue, May 26, 2020



Ponce de Leon Home at a Sacrifice

LOOK AT 162 Ponce de Leon avenue. A magnificent two-story, slate roof, brick residence; lot 60x180; 4 garages, two baths; for \$15,000; \$5,500 cash. This house and lot is worth \$25,000.

E. L. HARLING

815 Atlanta National Bank Bldg.

Main 1287

BRICK HOUSELAIN IN EAST FIFTH STREET—Six rooms and shower bath. Bath.

Clipped By:



patience

Sun, Jan 19, 2018

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Newspaper

Nightclub owner sentenced to 6 months for tax evasion

A former Atlanta nightclub owner who admitted guilt in tax evasion was sentenced Monday to six months in prison and ordered to pay out of the nightclub business for five years.

U.S. District Judge Charles A. Meyer Jr. said owner DiMauro, 32, that the prison term must be followed by five years of probation.

During that time he can only associate with law-abiding citizens, and he must not own or operate nightclubs, Meyer said.

DiMauro's former clubs included Astoria's Supper Club, the Ochs E. de Henry and the Coterie Club. More recently, DiMauro attempted to open up an adult entertainment center in the old Frances Hotel

district. Pleading guilty to a felony killed his chances for getting approval of the liquor license, according to city officials.

DiMauro pleaded guilty last month to underreporting his 1979 income by \$105,361. The government dropped the charge that he also failed to fully report his 1980 income.

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Newspaper

FOR NEXT	
Foster 2 George Mair	
\$45.00	
\$75.00	
\$40.00	
\$40.00	
\$40.00	
\$40.00	
\$30.00	
\$40.00	
\$11.00	
\$25.00	
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\$15.00	
\$15.00	
\$25.00	
\$50.00	
\$25.00	
\$25.00	
\$15.00	

Clipped By:



jehnews
Sun, Jan 18, 2020



NewsCenter™

LOST.

LIVER AND white pointer puppy about 7 months old; if returned 23 W. Alabama street will receive a reward.

LOST—From my home, two female setter pups about four months old, marked black and white about heads and white bodies, with few black spots; were missed about 4 o'clock Wednesday afternoon. A reward will be paid for their return to Quinby, No. 162 Ponce de Leon circle.

12-30-21

WOMAN and ...SOCIETY.

Women in Library Commission

In the membership of these women on the library commission of the state the progressive women of Georgia have manifested themselves, much it was at a meeting which in a number of Georgia towns, learned to think work that the two sides were taken toward during the library commission created.

The women have their right to secure justice in library commissions, which, until lately had to have their voice in all matters pertaining to enlightenment or education, today, however, but then someone there is a thing in these matters that cannot be said about the speaker. Why is it the women have not been proper participants in arguing the question they are frequently placed in the attitude of apparently contending for something.

In the last few years the women of the state by their representative bodies are rapidly acquiring their position as leaders in the library commission and the recognized eligibility to receive office during under the passage of the Public Law, the creation of the library up of the common law makers of Georgia in the conviction that the ladies should have something they can do, and it is to give the same position of the same women and show them their equality to receive to the advantages of higher education to have monopolized by the male, and excluded of the state.

The three bodies appointed on the library commission are among those who have been constantly making of the movement. Mrs. Alice Waller, the president of the State Library Association of Georgia, and Mrs. Mary Barber, representing the state of Georgia, while Mrs. Eugene Ward representing the Georgia Association of Women have no organization that make

had been mentioned upon her to her appointment as speaker and the motion of words with her seemed to her, for, the weight of the speaker's implication.

As the party approached the meeting hall at a large social gathering, the young lady speaker was introduced. "Chairman is much pleased," said the Atlanta lady, but the speaker with her sitting had no time to waste in compliments. Turning aside, and following by a motion of the hand which pointed women also referred to, she said to the meeting lady: "My name, Mrs. Jones, my name, Mrs. Smith, my name, Mrs. Bondy, Mrs. Kim," and as the "three bodies" were introduced they passed on quickly and working in a descending fashion until they were in a descending manner when the speaker introduced in the same room named as "the chairman." They also walked straight away, followed by her motion and with the speaker's like motion which the speaker can make and together through the door past to the way they should go and with a motionless line followed the speaker's motion of their position.

Social News.

Mr. and Mrs. L. D. Venable (Spicer) have moved into their elegant new home, 261 First St. last evening.

Mrs. Laura H. Cook leaves today for a several weeks' visit on the West Atlantic coast.

Mrs. Joseph Thompson left last night for Asheville, N. C. She will be joined later by Miss Anna.

Felix Thompson has returned from Asheville.

Mrs. G. W. McIlvren left last night for Asheville.

Mrs. Ella Miller is the guest of Mrs. Lewis Ford.

Mrs. Myron, of Marietta, Fla., is in the city the guest of Mrs. C. E. Simpson. Wilmington, N.C. Mrs. Burton is here.

MRS. TURNER'S FUNERAL CONDUCTED ON FRIDAY

The funeral of Mrs. Agnes Turner, 87 years old, who died Thursday night as the result of being run down and injured by a dairy truck as she was crossing the street to board a car in front of the Georgian Terrace hotel about two weeks ago, was held yesterday at the residence of her nephew, C. T. Turner, 162 Ponce de Leon avenue. Dr. J. Sproul Lyons conducted the services. The elders of the First Presbyterian church, of which Mrs. Turner was a member, acted as an honorary escort, and the pallbearers were her nephews and grandnephews who reside in the city. Interment was in Oakland cemetery.

SEPTEMBER 17, 1916.

much improved. She has been moved to 272 Euclid avenue, where she will be with relatives until she recovers sufficiently to return to her home, Hogansville, Ga. Mrs. Mobley was on a visit to her sons in Detroit, Mich., when she was taken suddenly ill and came back at once to Georgia.

Miss Elizabeth Johnston returned yesterday from the mountains of north Georgia, where she spent the summer.

Mrs. James Faire and Miss Cynthia Faire, of Savannah, are the guests of Mr. Charles T. Turner, 162 Ponce de Leon avenue.



the SUN reported he had been assaulted and rubbed by a youth he invited to his apartment early one morning.

SURVEY

Pennsylvania House of Representatives unanimously passed bill to deny bail to persons charged with indecent exposure, sodomy, solicitation or assault with intent to commit sodomy, etc., and to require them to stand exam by two court appointed psychiatrists to determine if they are "a threat to the bodily harm of the public," or "a habitual offender or mentally ill." Previously passed by the Senate, bill returned there for ironing out changes.

New Detroit boysearch (12-year-old last seen near railroad with short, bespectacled man) leads to deviate roundup. . . . Universalist pastor of Norway, Maine, under indictment on charges involving juveniles. . . . Chairman Mary Driscoll of Boston Licensing Board said she was tired of taking rap for immorality and vulgar entertainment, ordered nite spots to

of Crime," says he can't enforce law by legal means. Roll says illegal search and seizure may help solve some crimes faster, but so would the third degree, rifling the mails and other gee-tape methods. He can't, he says, prosecute such cases in good conscience. . . . F.B.I. putting on nationwide "Civil Rights Schools" to acquaint police with citizen's rights and with limits of own authority. They emphasize that willfully depriving any person of his constitutional rights by public officials acting under the color of law is a Federal offense and becomes automatically an F.B.I. case. . . . Mississippi setting up an "F.B.I." type agency to ferret out subversion of states' rights. . . . Fulton Grand Jury (Atlanta, Georgia) asked police to close all sex deviate hangouts. Foreman of previous GJ had informed them such places existed. On recommendation of topeep Herbert Jenkins, city council police commission revoked license of Glen Iris Supper Club. Owner of Tick Tock Grill voluntarily surrendered her beer and

Case 1:09-cv-03286-TCB Document 285 Filed 12/08/10 Page 1 of 4

UNITED STATES DISTRICT COURT FOR THE
NORTHERN DISTRICT OF GEORGIA
ATLANTA DIVISION

REC'D
U.S. DISTRICT COURT
ATLANTA
12/8/10

GEORFREY CALHOUN;
BENJAMIN CHEAVES;
JOHN CURRAN;
ALAN DALE;
MARK DANAK;
CHRISTOPHER DANIELS;
THOMAS EAST;
SEAN GABOYA;
FELIX GARCIA;
THOMAS HAYES;
BRIAN HUGHES;
KENNETH KUCK;
NICHOLAS KOPERSKI;
ROBERT MARLOW;
RAYMOND MATHESON;
ROBERT MCLENDON, III;
JEFFREY MCLEOD;
SAVERIO MONTELEONE;
MATTHEW PRESLEY;
M. DU-WAYNE RAY;
CHRIS SCHMALTZ;
DAVID SHEPHERD;
DAVID THOMAS;
ROBERT TREUTEL, JR.;
ALLAN VIVES;
GARY ZIEMER;
RAMSEY & KELLEY, INC. DBA ATLANTA EAGLE,
a Georgia corporation; and
RAWHIDE LEATHER, INC., a Georgia corporation,

Civil Action
File No.:
1:09-CV-3286-TCB

ATTACHMENT "A" TO NOMINATION RESOLUTION FOR N-20-407 / D-20-407

Personal Logins > Mail > Mailbox > Incoming
2 messages

Charlie Paine <charlie@paineatl.com>
To: Dan <dinggrossman.com>

Sun, May 10, 2020 at 2:39 PM

Hi Dan,

I have been working to compile history on the Atlanta Eagle for a webpage known as Gay Atlanta Flashback.

I have completed an early history of the building, but I wanted to reach out to the owners of the Atlanta Eagle for an opportunity to add some additional quotes and for revisions focused on its more recent years.

I have attached the proposed website's history text to this email.

Do you mind introducing me to the owners of the Eagle?

Thanks,

--

Charlie Paine

LGBTQ Historic Preservation Advisory Committee Chair, Historic Atlanta
Secretary, Historic Atlanta

College of Charleston '17
Historic Preservation & Community Planning
Art & Architectural History

p. He / Him / His
e. charlie@paineatl.com
t. 678-814-8911
w. historicatlanta.org
a. 1064 Colquitt Ave NE Atlanta, Ga 30307

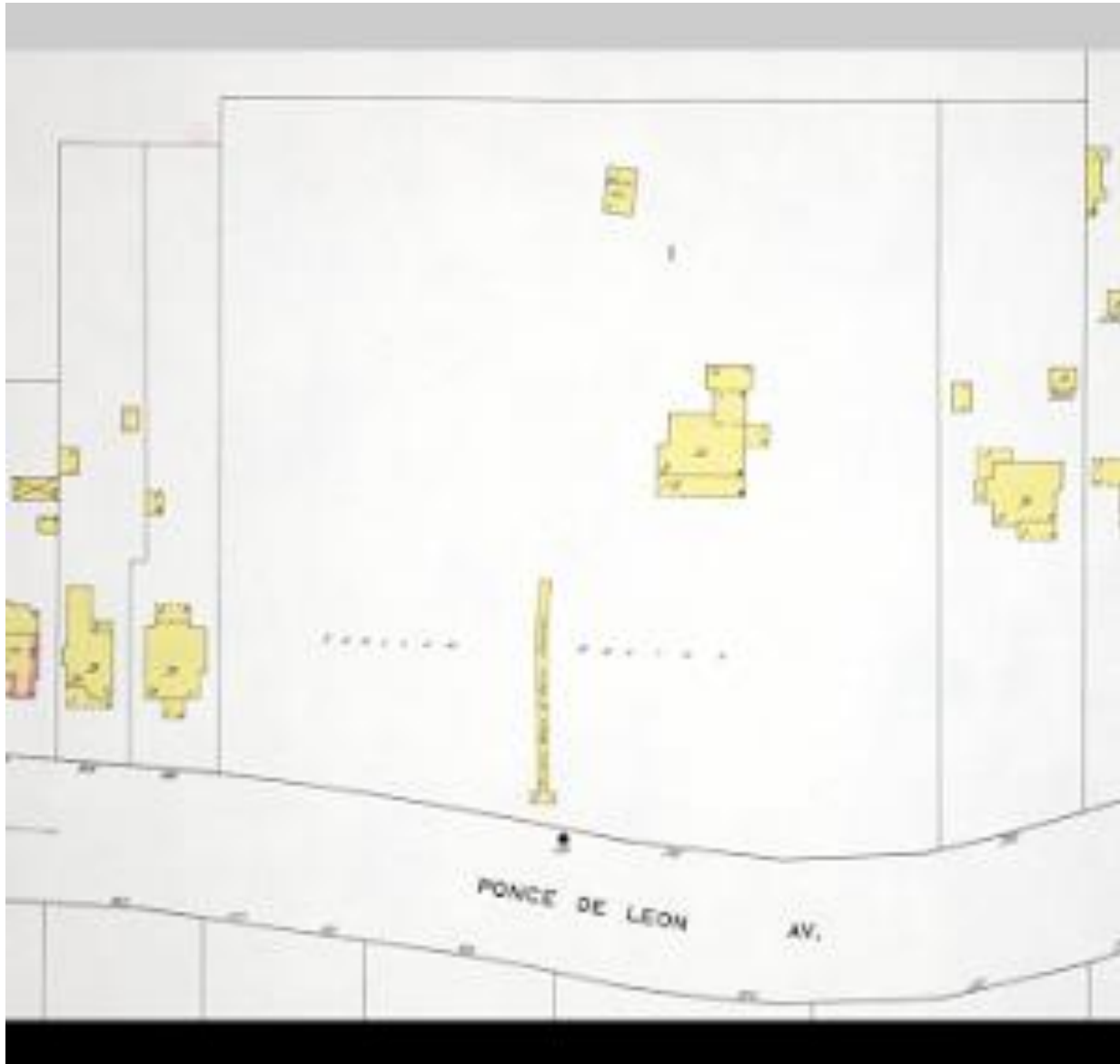
 Gay AF _ Atlanta Eagle Building RF (3).docx
32K

Charlie Paine <charlie@paineatl.com>
To: Dan Grossman <Dan@dinggrossman.com>

Mon, May 11, 2020 at 5:14 PM

Dan,

Instead of asking questions, I went back to our discussions. Below is text from a facebook message between the two of use dated 2/24/18. For use in this web-page, I like to be able to cite sources. Could you please confirm / repeat the below text for this to be considered as an interview via email. Citing a facebook



Sanborn Map – 1911, Vol. II



Sanborn Map – 1941, Vol. II



Sanborn Map, 1965 – Vol. II



Undated Aerial Photograph – north at top of photograph



The Atlanta Eagle Opening- Etcetera Magazine - April 28, 1988



Undated Promotional Material for The Atlanta Eagle



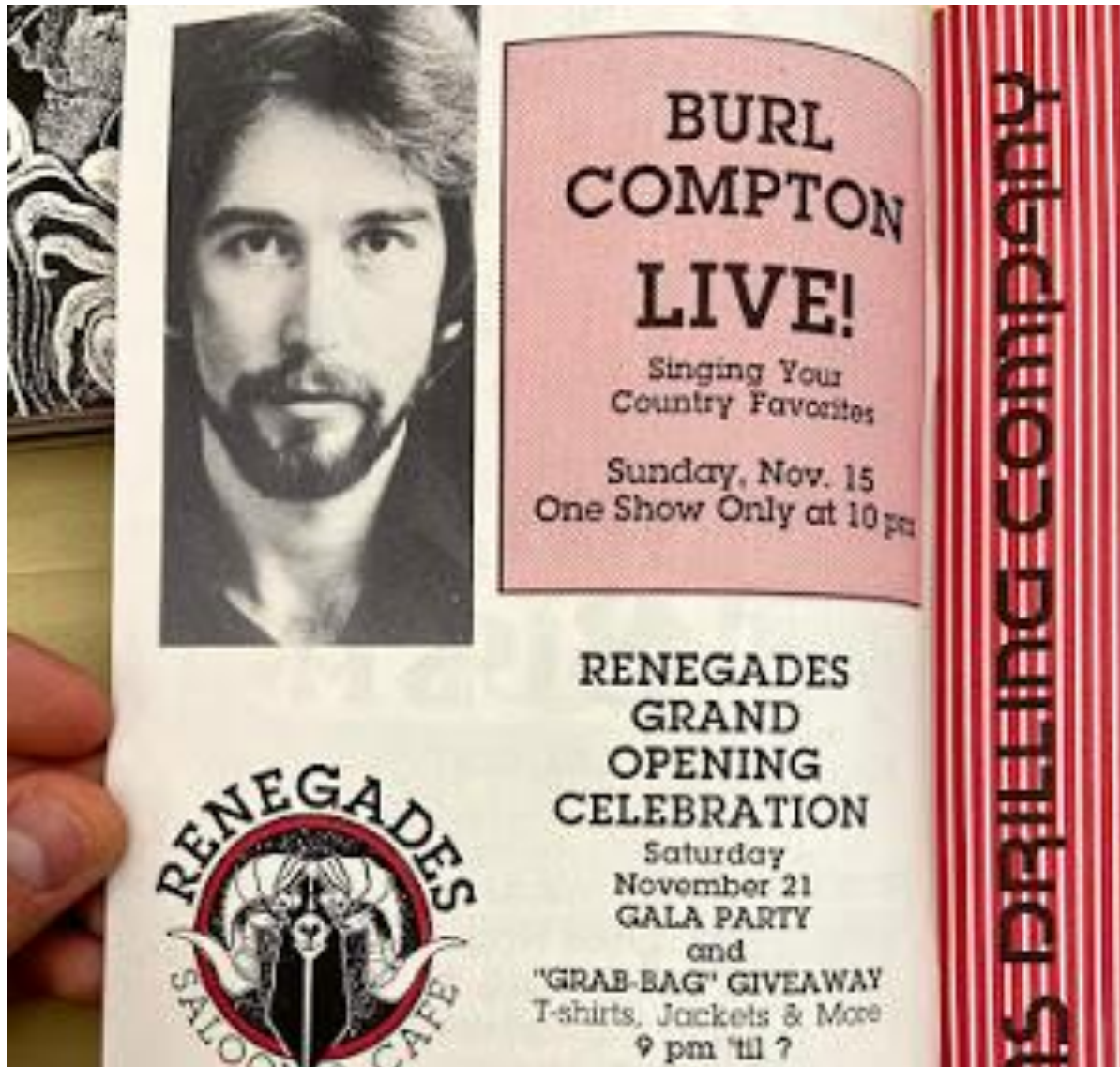
Undated Promotional Material for The Atlanta Eagle



Undated Promotional Material for The Atlanta Eagle - Etcetera Magazine



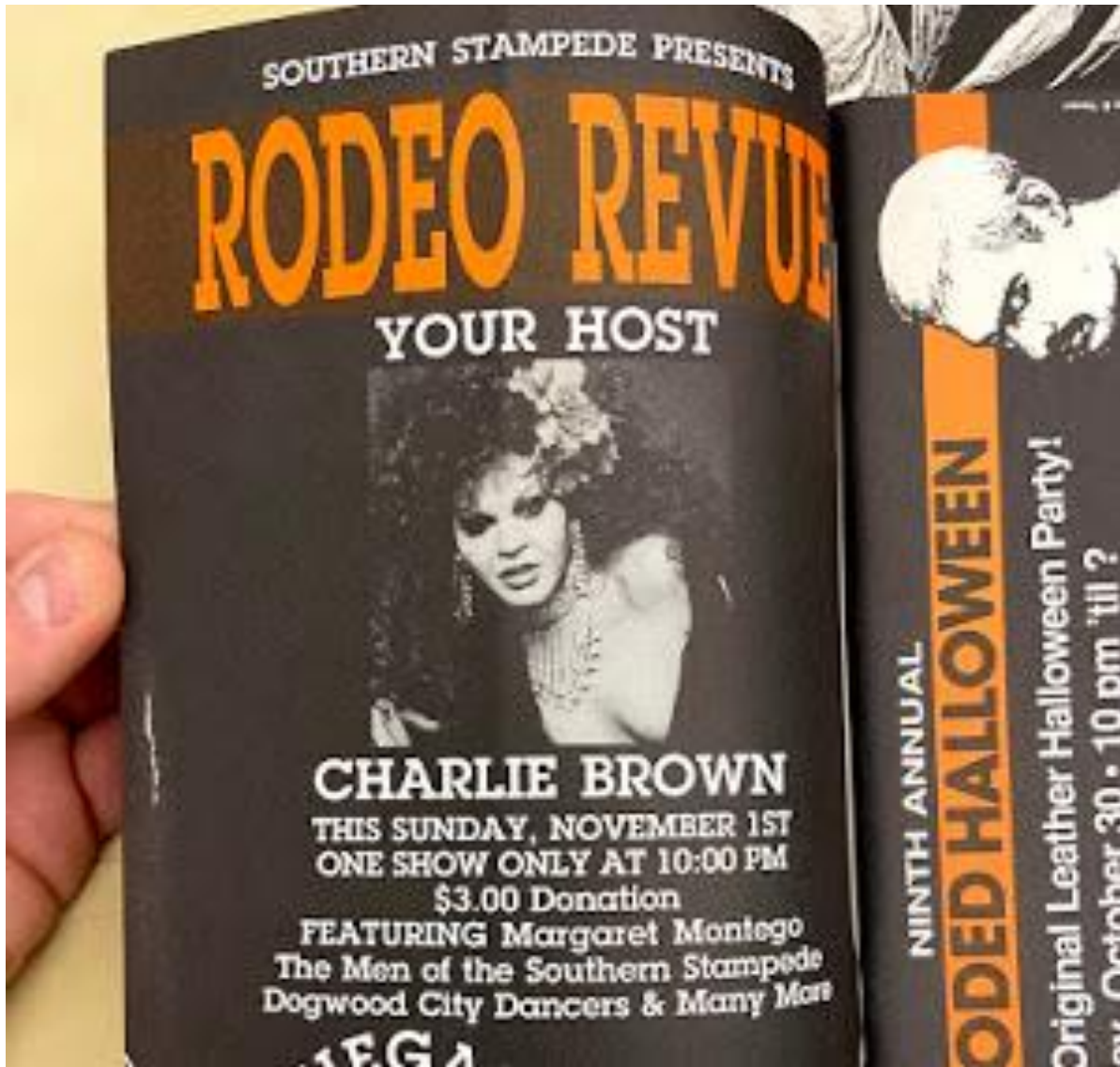
Undated Promotional Material for Opening of Renegades Saloon and Café



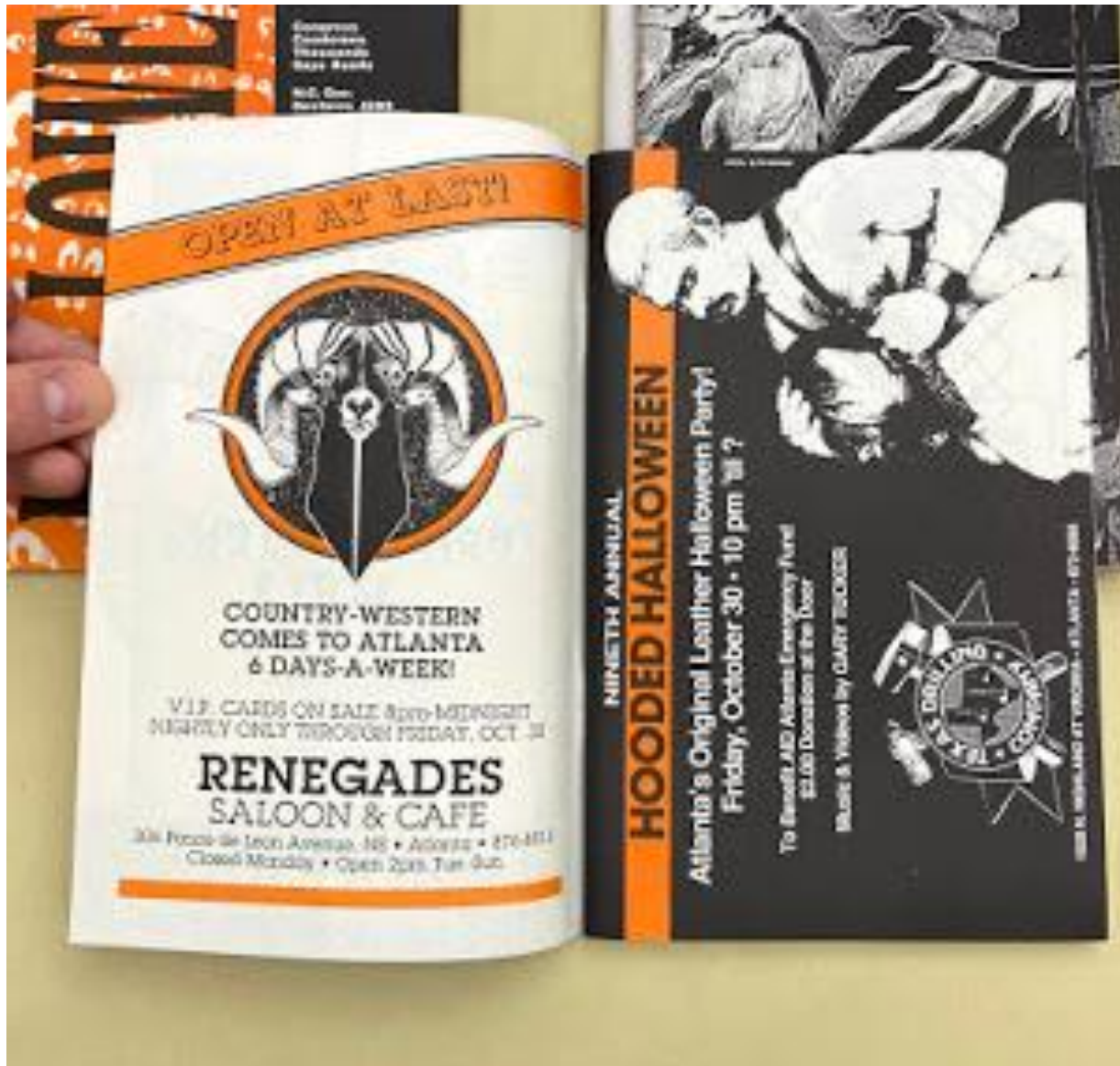
Undated Promotional Material for Opening of Renegades Saloon and Cafe



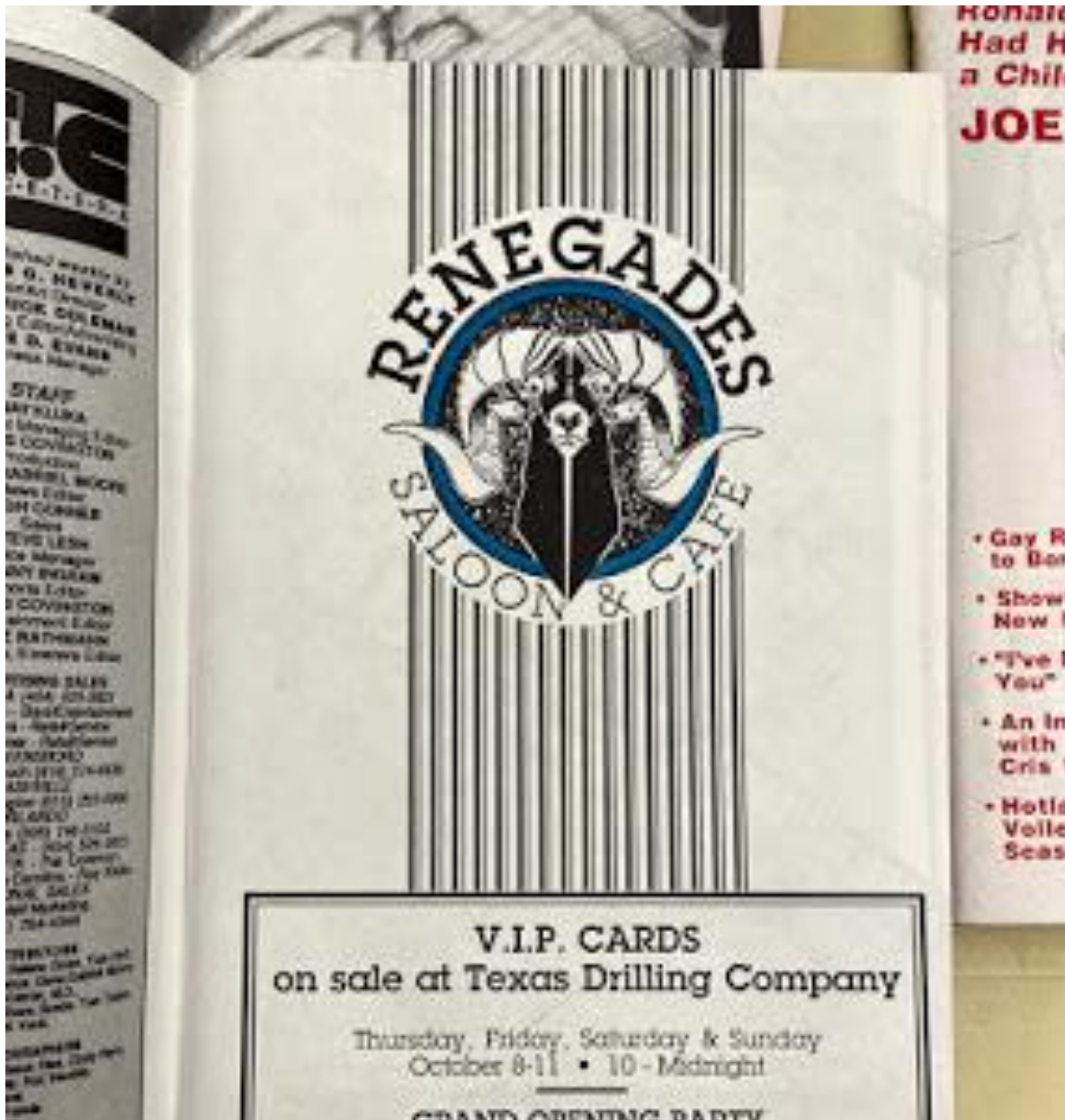
Undated Promotional Material for Renegades Saloon and Cafe



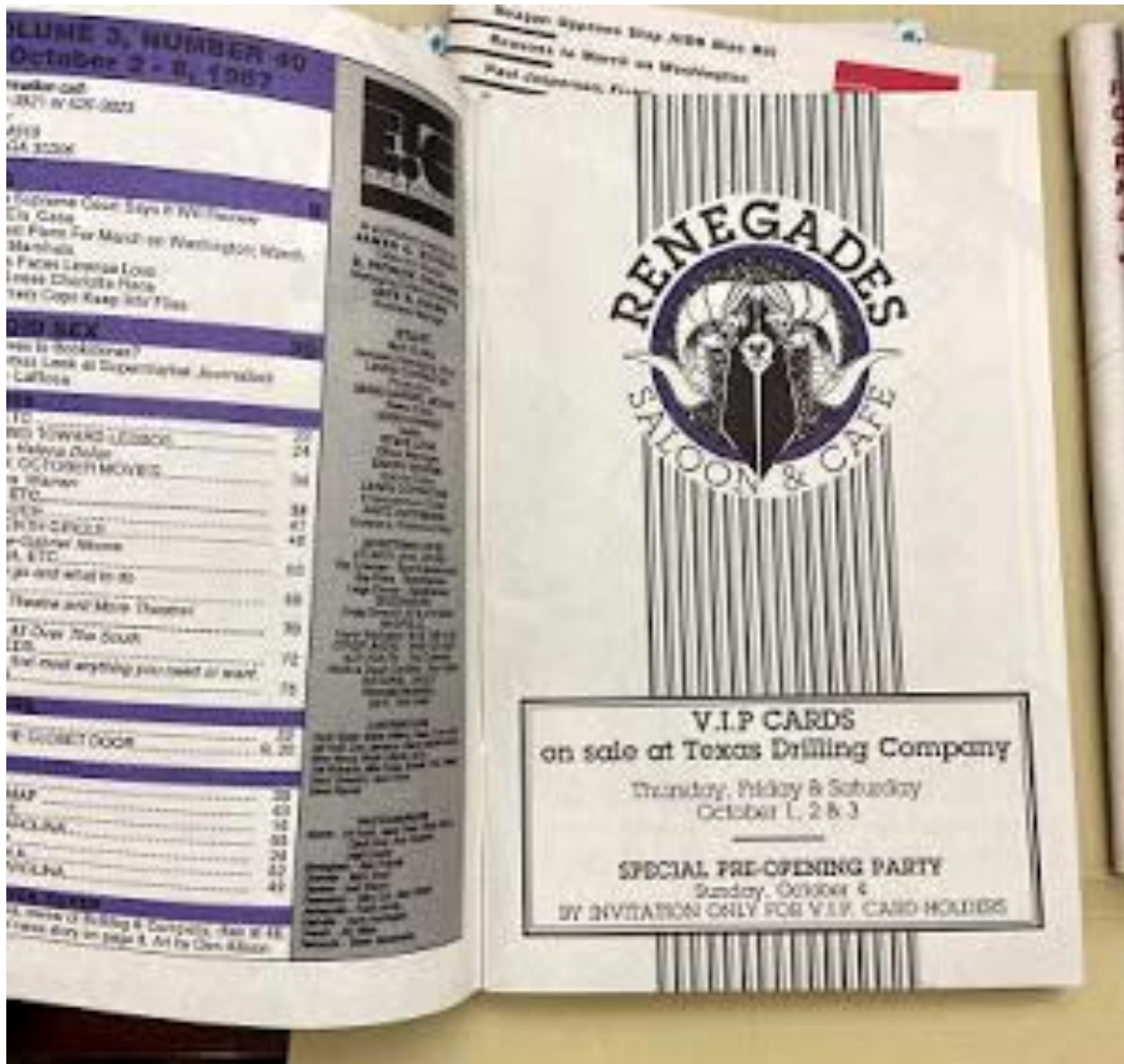
Undated Promotional Material for Renegades Saloon and Cafe



Undated Promotional Material for Renegades Saloon and Cafe



Undated Promotional Material for Renegades Saloon and Café - Etcetera Magazine



Promotional Material for Renegades Saloon and Café - Etcetera Magazine – 1987



Etcetera Magazine - 1987